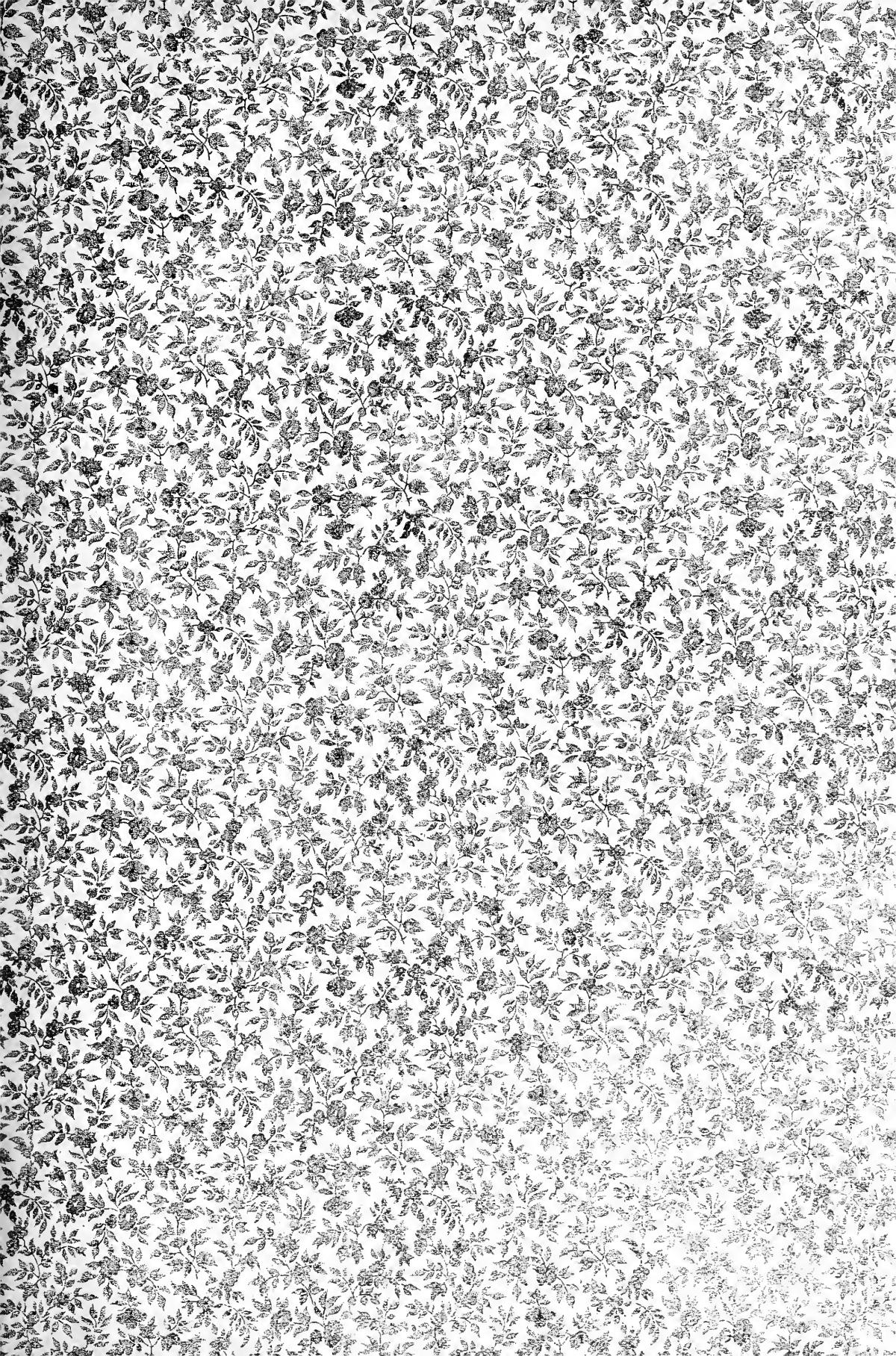


NEEDLE & BRUSH:
USEFUL
& DECORATIVE















NEEDLE AND BRUSH:
USEFUL AND DECORATIVE.



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METROPOLITAN

ART SERIES. (v. 2)

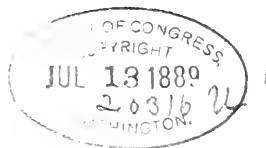


NEEDLE ❁ AND ❁ BRUSH:

USEFUL AND DECORATIVE.

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By John L.
"Red" and
"Savin"



NEW YORK:
THE BUTTERICK PUBLISHING CO., (Limited).

1889.

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"Here the needle plies its busy task."

—*Cowper.*

"Where you rest, there decorate."

—*Ruskin.*

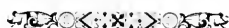


INTRODUCTION.

WHEN the publication of the Metropolitan Art Series was begun, our aim was to meet the demand of our patrons for books containing illustrations and descriptions of such varieties of fancy-work as come within the reach of those whose best efforts are dedicated to the task of making home beautiful. That we have succeeded in fulfilling the demand is proven by the unprecedented sales of the initial volume, which is published under the title of "Needle-craft," and emphasized by the requests that followed its publication for another volume, which should be complete in itself as well as supplementary to the first in its exposition of such varieties of decorative work as are dependent both on needle and brush for their perfect development. The principle which has always actuated us in all our undertakings has been the recognition of the expressed wants of our patrons in various sections, and we have not deviated from it in the preparation of these volumes. Those who have asked for instructions regarding such varieties of painting as

are applicable to articles of household use and decoration have been given generous space in "Needle and Brush," while those who have expressed their satisfaction with the contents of "Needle-craft" and requested additional designs for artistic and practical articles that depend mainly on skilful needle-work for their good effect, receive equal consideration. Accepting as a fair augury the interest manifested in even the most elaborate designs contained in the first volume, we have introduced into "Needle and Brush" many novelties which are by many mistakenly supposed to involve large expense, and to be procurable only at the shops devoted to the manufacture of specialties in certain lines. Nothing has, however, been attempted that is beyond the possibility of execution in the home, and every design is accompanied by accurate instructions. The present volume is therefore offered to the public with the belief that it will win for itself the same degree of gratifying approval as has been accorded its predecessor.

THE BUTTERICK PUBLISHING COMPANY, (Limited).



CHAPTER I.	
SORRENTO EMBROIDERY,	PAGE 13
CHAPTER II.	
ROMAN EMBROIDERY,	19
CHAPTER III.	
PIANO-COVERS,	27
CHAPTER IV.	
CHAIR DECORATIONS AND CUSHIONS,	31
CHAPTER V.	
TABLES AND TABLE-COVERS,	39
CHAPTER VI.	
FANCY LAMBREQUINS,	51

CONTENTS.

CHAPTER VII.		PAGE
SIDEBOARD AND SHELF DRAPERY,	57	
CHAPTER VIII.		
SACHETS,	61	
CHAPTER IX.		
ARTISTIC DESIGNS FOR PATCHWORK QUILTS AND SOFA-PILLOW,	75	
CHAPTER X.		
TENNIS-RACKET COVER,	81	
CHAPTER XI.		
FANCY BOOK-COVER, AND CASES FOR BOOKS AND ENGRAVINGS,	85	
CHAPTER XII.		
DECORATED EASEL,	93	
CHAPTER XIII.		
WALL DECORATIONS, CALENDARS AND SCREENS,	97	
CHAPTER XIV.		
FOR AND ABOUT THE WORK-TABLE,	113	
CHAPTER XV.		
CHAMOIS AND CELLULOID ARTICLES,	125	
CHAPTER XVI.		
DECORATED THERMOMETERS,	131	
CHAPTER XVII.		
ON THE WRITING-DESK,	137	

CONTENTS.

CHAPTER XVIII.	
FRAME AND CASES FOR PHOTOGRAPHS, . . .	PAGE 151
CHAPTER XIX.	
FANS, ADAPTED TO USE AND ORNAMENT, . . .	157
CHAPTER XX.	
FANCY FRAMES FOR MIRRORS AND PICTURES, . . .	165
CHAPTER XXI.	
FANCY BASKETS,	171
CHAPTER XXII.	
PRACTICAL PAPER-POCKETS,	181
CHAPTER XXIII.	
ARTICLES FOR THE TOILETTE TABLE,	189
CHAPTER XXIV.	
PINCUSHIONS,	197
CHAPTER XXV.	
HELPS FOR AMATEUR ARTISTS,	207
CHAPTER XXVI.	
DECORATION OF DAISIES IN OIL COLORS,	215
CHAPTER XXVII.	
DECORATION OF AZALEAS IN OIL COLORS,	218
CHAPTER XXVIII.	
FLOWER PAINTING IN OILS,	221

CONTENTS.


CHAPTER XXIX.		PAGE
PAINING ON GLASS,		225
CHAPTER XXX.		
PAINING ON PLAQUES,		229
CHAPTER XXXI.		
THREE-FOLD SCREEN AND DESIGNS FOR DECO- RATING IT,		235
CHAPTER XXXII.		
DESIGNS FOR DECORATIVE PAINTING,		255
CHAPTER XXXIII.		
DESIGN IN KENSINGTON PAINTING: OWLS ON A BRANCH,		262
CHAPTER XXXIV.		
AUTUMN-LEAF DESIGN FOR EMBROIDERING OR PAINTING,		265
CHAPTER XXXV.		
SKETCHING IN WATER COLORS,		270
CHAPTER XXXVI.		
LUSTER PAINTING,		279
CHAPTER XXXVII.		
CRYSTALLIZATION PAINTING,		284
CHAPTER XXXVIII.		
PAINTING ON CHINA,		288
CHAPTER XXXIX.		
SPATTER-WORK,		295



NEEDLE AND BRUSH.

CHAPTER I.

SORRENTO EMBROIDERY.

OTH needle and brush are employed in the execution of the fascinating variety of decorative work known as Sorrento embroidery. Linen sateen is the material oftenest chosen for a background, and the purposes to which such work is best adapted are those which permit of developing bold effects. The sofa cushion chosen as an exposition of the work in the present instance is made of dark green plush and linen sateen of a slightly creamy shade. The plush forms the under side, and the linen, upon which the embroidery is developed, forms the other. Before the cushion is made up, the linen is prepared by being stamped with a design showing oak leaves and acorns in combination with an effective arrangement of conventional curves and angles. One-fourth of this design is comprised in Diagrams A and B, which are illustrated on succeeding pages, and are of the full size required. By placing the corresponding edges of these two diagrams together with the corresponding dotted lines marked A and B together, one-fourth of the entire design will result, and by quadrupling the portion thus achieved the entire pattern

will be reproduced. The remaining dotted lines show where the corresponding sections come together, and by comparing the diagrams with the cushion illustrated the process of enlargement will be fully comprehended. When the design has been traced, it is gone over with liquid dye in a dark green shade, the application being made with a brush that is not soft enough to take up much at a time. The liquid is applied with quick, even strokes, and extreme care is exercised lest it go beyond the outlines, as the beauty of the effect depends on the regularity with which the work is done and the strength of the contrast between the design and its background. When the design has been tinted in the requisite color and given plenty of time to dry, all its outlines are bordered with a button-hole stitching done with heavy rope-silk of the exact shade of the dye, and upon the background a network of outline stitching, broken here and there by a loop stitch, is made. The leaves are then veined with silk somewhat finer, but of the same shade, and the cover is ready for making up. The effect suggests rich appliqué work, and the process as thus described is illustrated at Figure No. 2 on another page. Sometimes it is the back-

ground which is tinted as pictured at Figure No. 3, while the design is left in the color of the linen; Figure No. 3 also illustrates the button-hole stitching very plainly, while Figure No. 2 clearly exemplifies the process of veining. When the design is geometric or architectural, or in any severely conventional

their experience yet to undergo, the maxim of "make haste slowly" may be repeated with emphasis. We have spoken of the linen sateen so much favored for this class of work. It is sometimes called "art linen" and is very firmly and smoothly woven; it is obtainable in cream and pure white shades, and, when

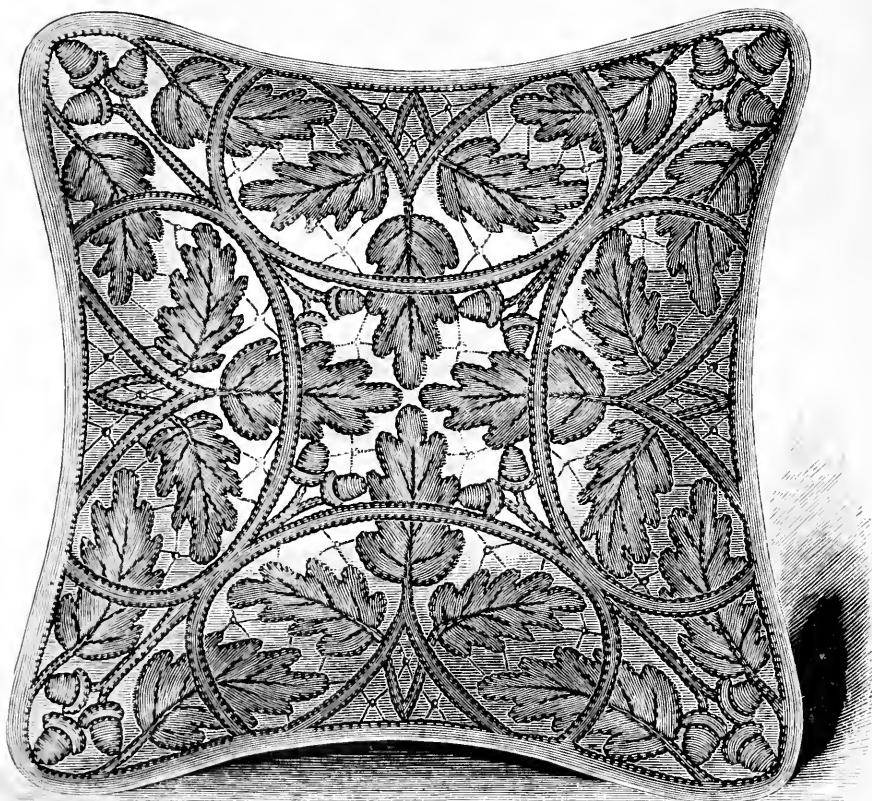


FIGURE NO. 4.—SOFA CUSHION DECORATED WITH SORRENTO EMBROIDERY.

style, the tinted background is effective; but foliage appears best when it is itself tinted.

Almost everybody who has experimented much with the brush will exercise personal preference regarding the liquid dyes which are used for this class of work, and to such only the hint to profit by experience need be given. To such, however, as have most of

enriched in the manner described, is counted suitable for association with the richest fabrics employed for cushions, portières and other decorative articles. Any other material woven so that the dyes will not spread too quickly may be used instead. Art linen or linen sateen resembles what is more familiarly or generally known as linen drilling.



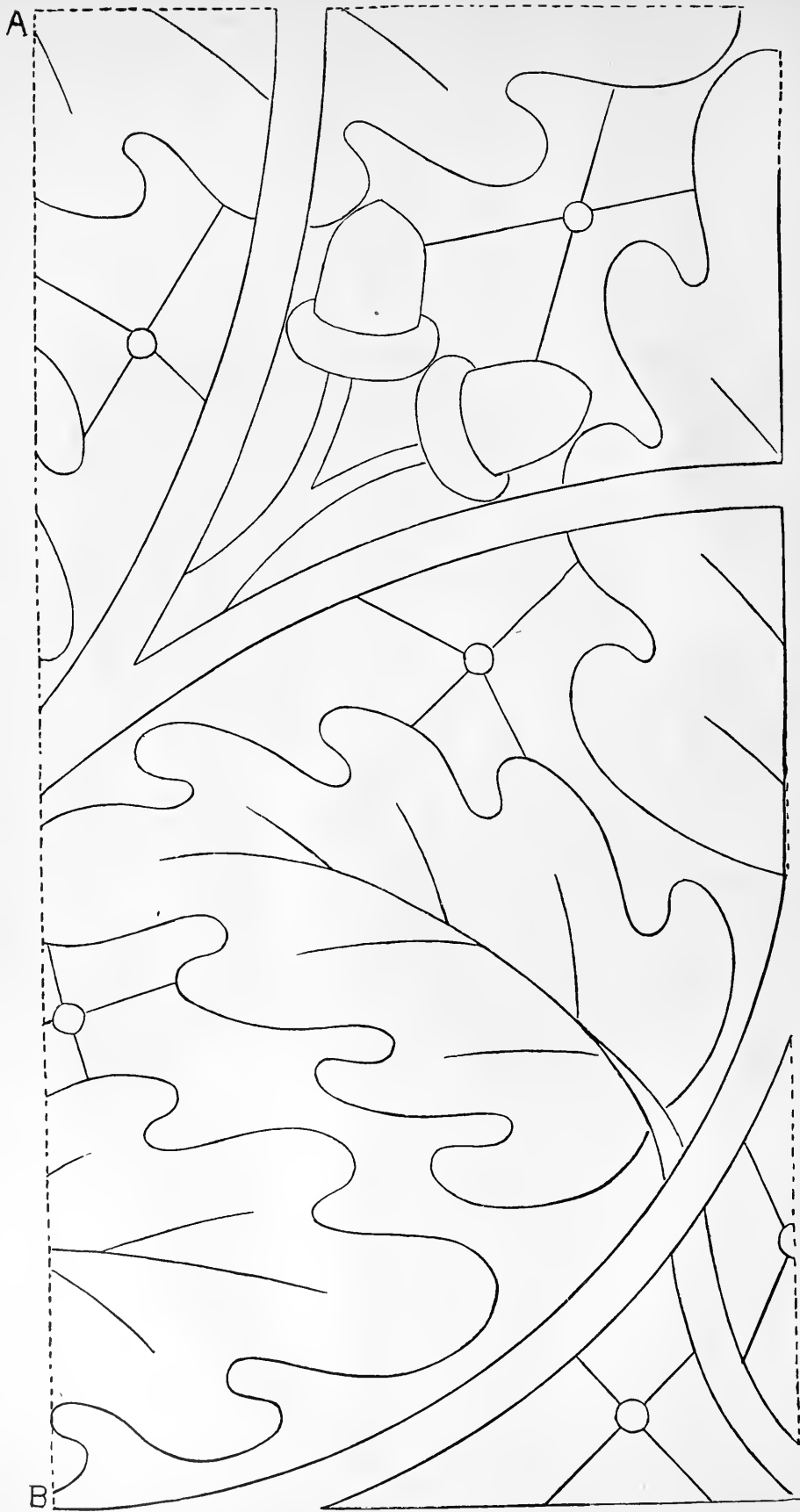


DIAGRAM B

Those who attempt Sorrento embroidery without previous experimental knowledge, usually find Gréniés' dyes the easiest to work with, because with them they may procure a medium

certain effects, which to combine, and how much they may be diluted. If, however, the worker desires but one tint and is certain of obtaining that in perfection at the shops where



FIGURE NO. 2.—SHOWING THE EFFECT OF A TINTED DESIGN.

for mixing with them, which imparts body enough to hold them within even the most circumscribed space, and because they are so few in number that a few trials will convince her which are the proper ones to use to produce

such articles are kept, she may proceed even more fearlessly, but in no instance should she apply it to the article to be embroidered without first testing it upon a scrap of the same texture. The fabric should be laid over a sheet

of blotting paper in order to arrest the superfluous moisture, and the first strokes should be made toward the edges of the design, in order to guard against overrunning. In gen-

previous warning, that practice alone can teach the process thoroughly. Beginners will do well to limit their first efforts to producing uniformly tinted designs, but when they have

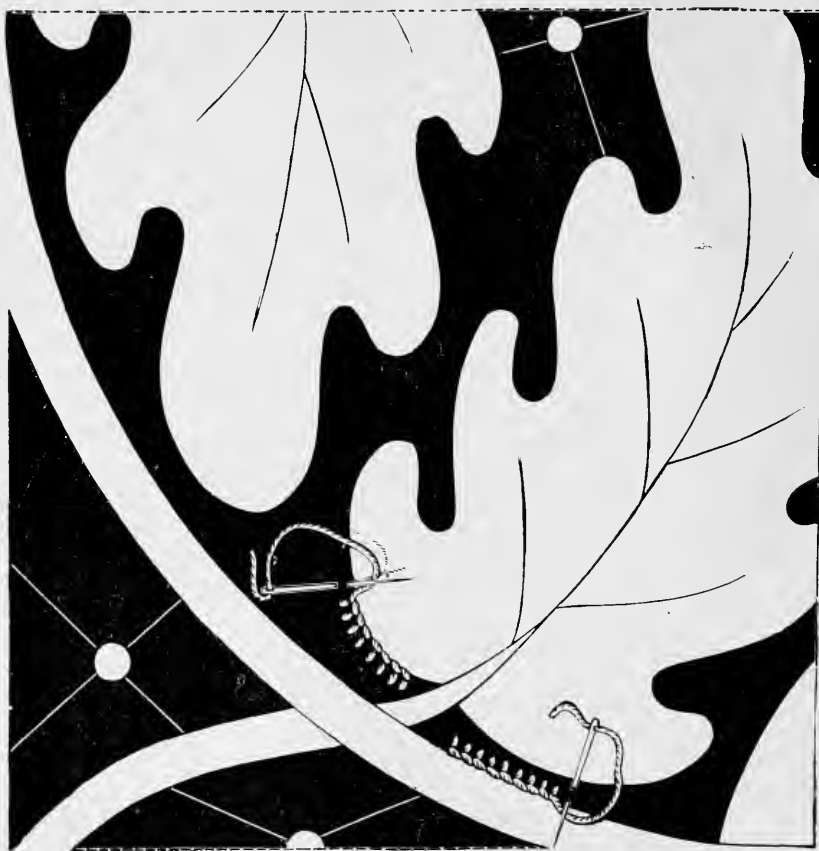
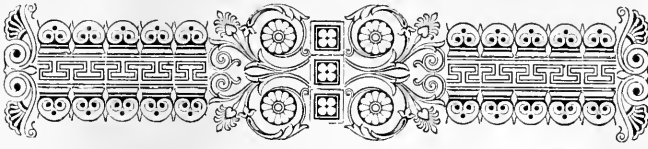


FIGURE NO. 3.—SHOWING THE EFFECT OF A TINTED BACKGROUND.

eral, it may be said that any dyes and any materials adapted to tapestry painting may be used for Sorrento work. But it must be urged, even with the danger of repeating our

progressed a little in this direction they will understand the possibility of developing shaded tints and of uniting different hues in the same design.





CHAPTER II.

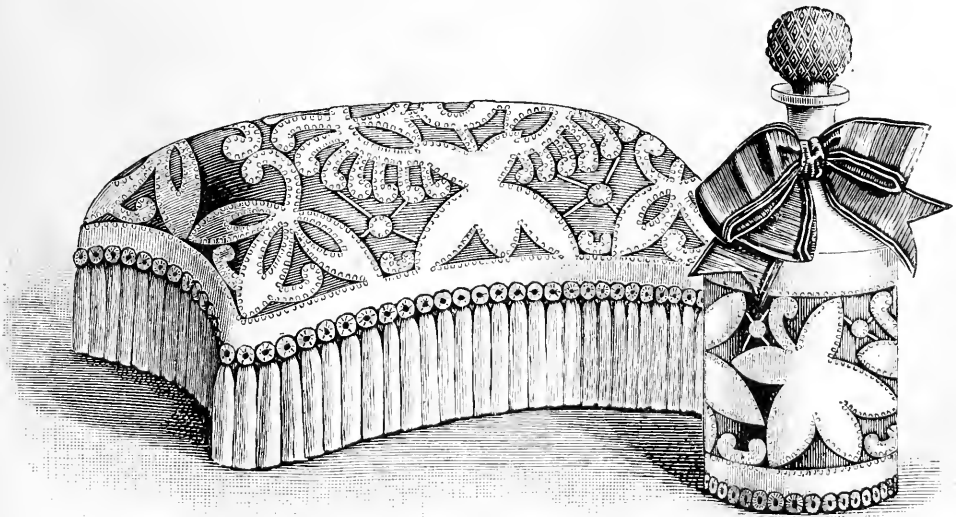
ROMAN EMBROIDERY.



THIS is one of the most beautiful varieties of fancy-work in vogue, and one that, owing to its adaptability to articles of use and adornment, may be truly classed among the most practical

set of toilette articles comprising a cushion, perfume bottle and bureau scarf.

Figures Nos. 1 and 2 show the style of the cushion and bottle. The latter is round in shape, and easily procurable for a small sum. The cushion is oblong in shape and is simply a bag filled very solidly with whatever mate-



FIGURES NOS. 1 AND 2.—CUSHION AND BOTTLE.

with which a lady may employ herself. We have selected to illustrate its development a rial is preferred and provided with an outer covering of satin, which is drawn on very

smoothly. Upon the top is laid a cover of Roman embroidery, wrought upon linen sateen and bordered with a fringe of rings and

inner edge of the engraving show where to begin to increase the size. The dark background shows where the linen is to be cut away, and

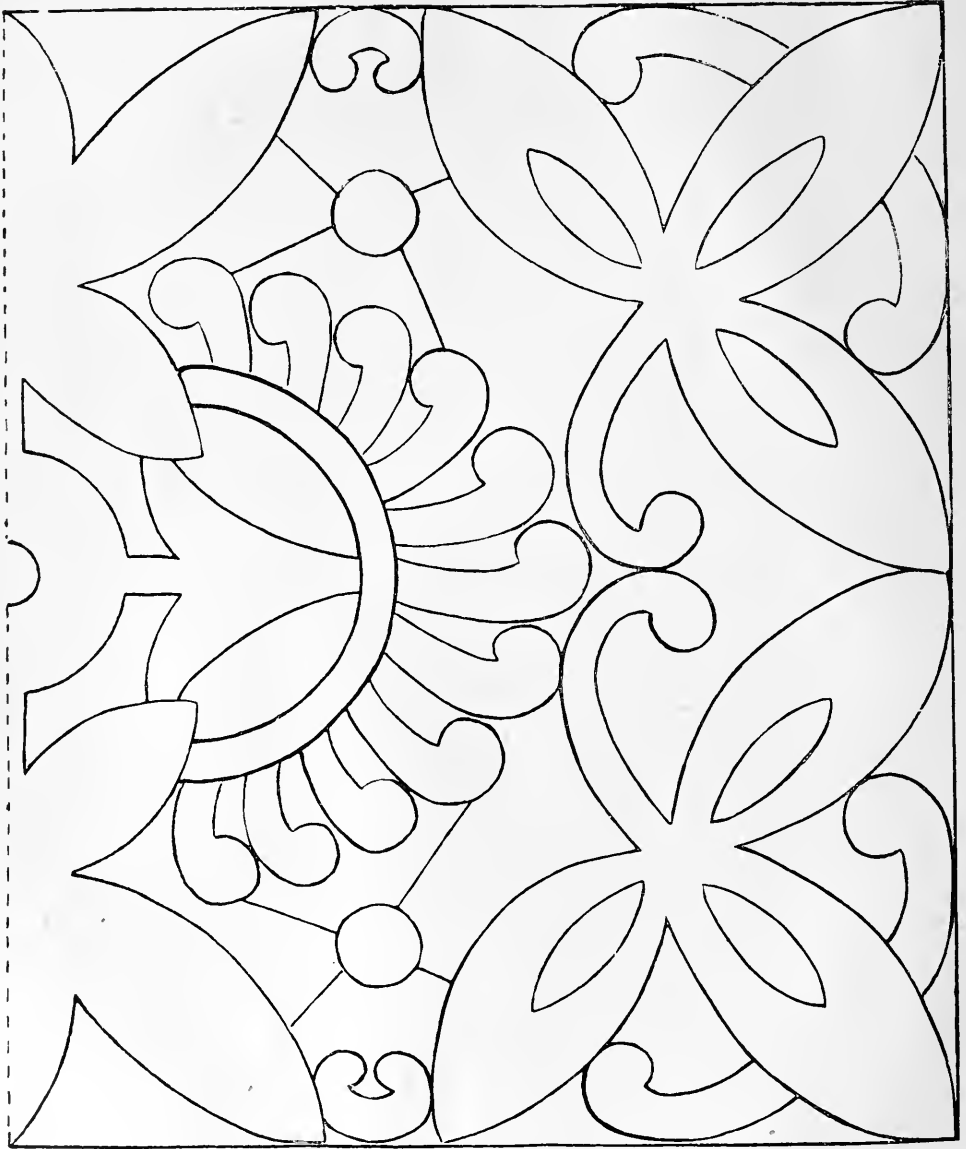


FIGURE NO. 3.—DESIGN FOR CUSHION-COVER.

tassels. The design of the cover is illustrated at Figure No. 3, which is one half of the actual size, the design being duplicated to produce the requisite dimensions. The letters along the

the finish of the edges, which is button-hole stitching done with flax thread, is clearly illustrated at Figure No. 7. Considerable care is required to insure regularity in cutting

away this background, and it is a question of personal skill whether the button-hole stitching be done before or after the background is cut away. For one who is not an expert with the needle it would be easier to do the button-holing first, and this plan is followed by many who do not lack experience, because, they claim, the fraying or stretching of the edges

often called linen drilling and by that name is easily obtained at almost any shop where such articles are kept for sale.

The ring fringe, which is such a handsome finish for the cover, is made of silk crocheted over metal rings, the process being very accurately described and illustrated in "Needle-craft," and a ring partially cov-

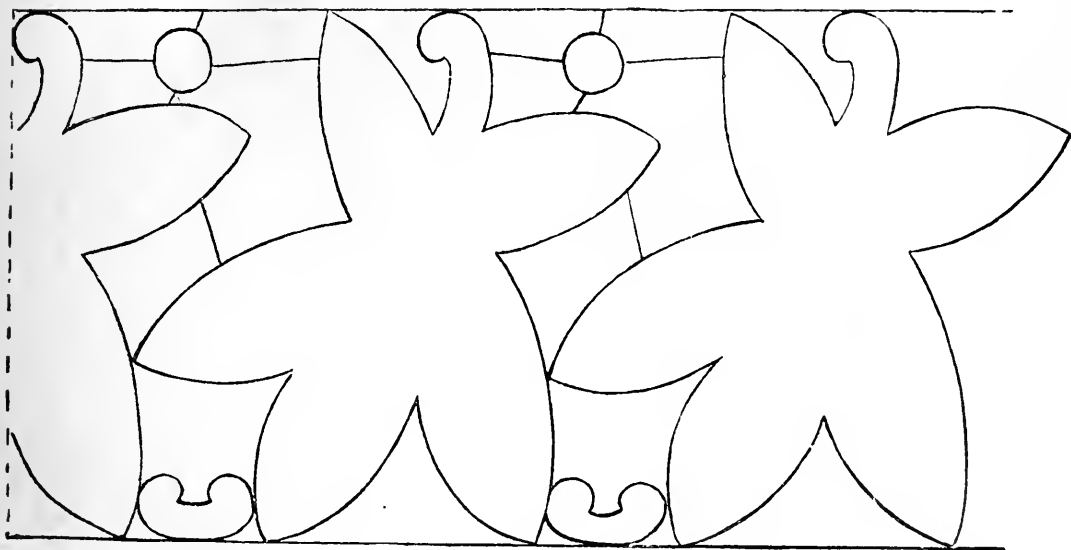


FIGURE NO. 4.—DESIGN FOR BOTTLE-COVER.

is thus avoided. The network or cobweb stitches are likewise done at whichever stage the worker finds most convenient. Such work progresses rapidly in deft hands and is done on silk and bolting cloth, on duck and various other fabrics as well as on the linen sateen used in the present instance. The latter is

erred with the tassel attached being shown at Figure No. 5 of this chapter.

Flax-thread, rope-silk or any material adapted to the making of fringes may be employed for the purpose. In attaching the rings to form the fringe, their adjoining sides are connected by invisible stitches and the

fringe when completed is caught to the cover in the same way. Much of the good effect of Roman embroidery depends on bringing out

cover is shown at Figure No. 4. The pattern is duplicated as many times as is necessary to produce the requisite length, and

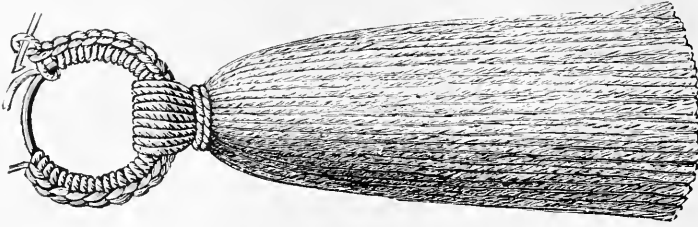


FIGURE NO. 5.—RING AND TASSEL.

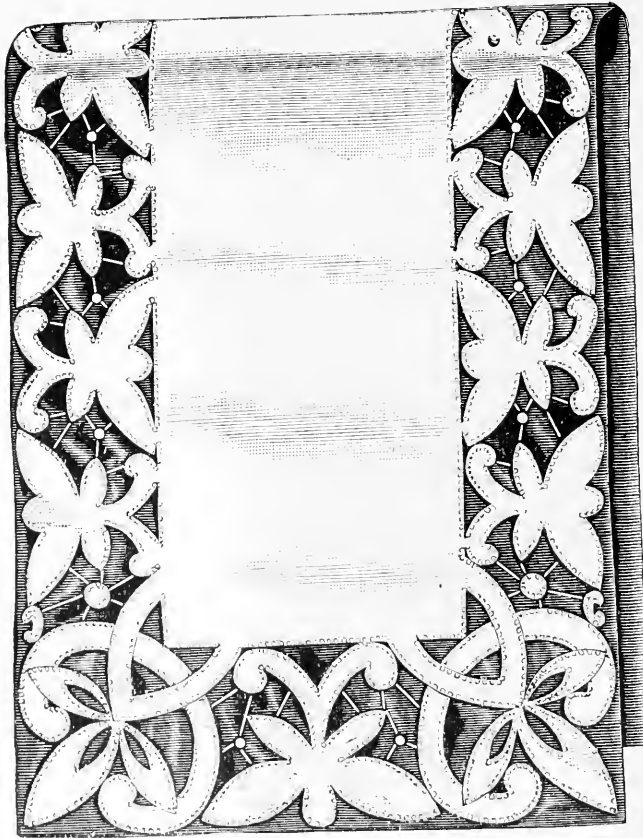


FIGURE NO. 6.—BUREAU SCARF.

the pattern by laying it over a color presenting a decided contrast.

The design which enriches the bottle-

the lower edge of the cover, which extends almost to the bottom of the bottle and has a row of button-hole stitching along the margin,

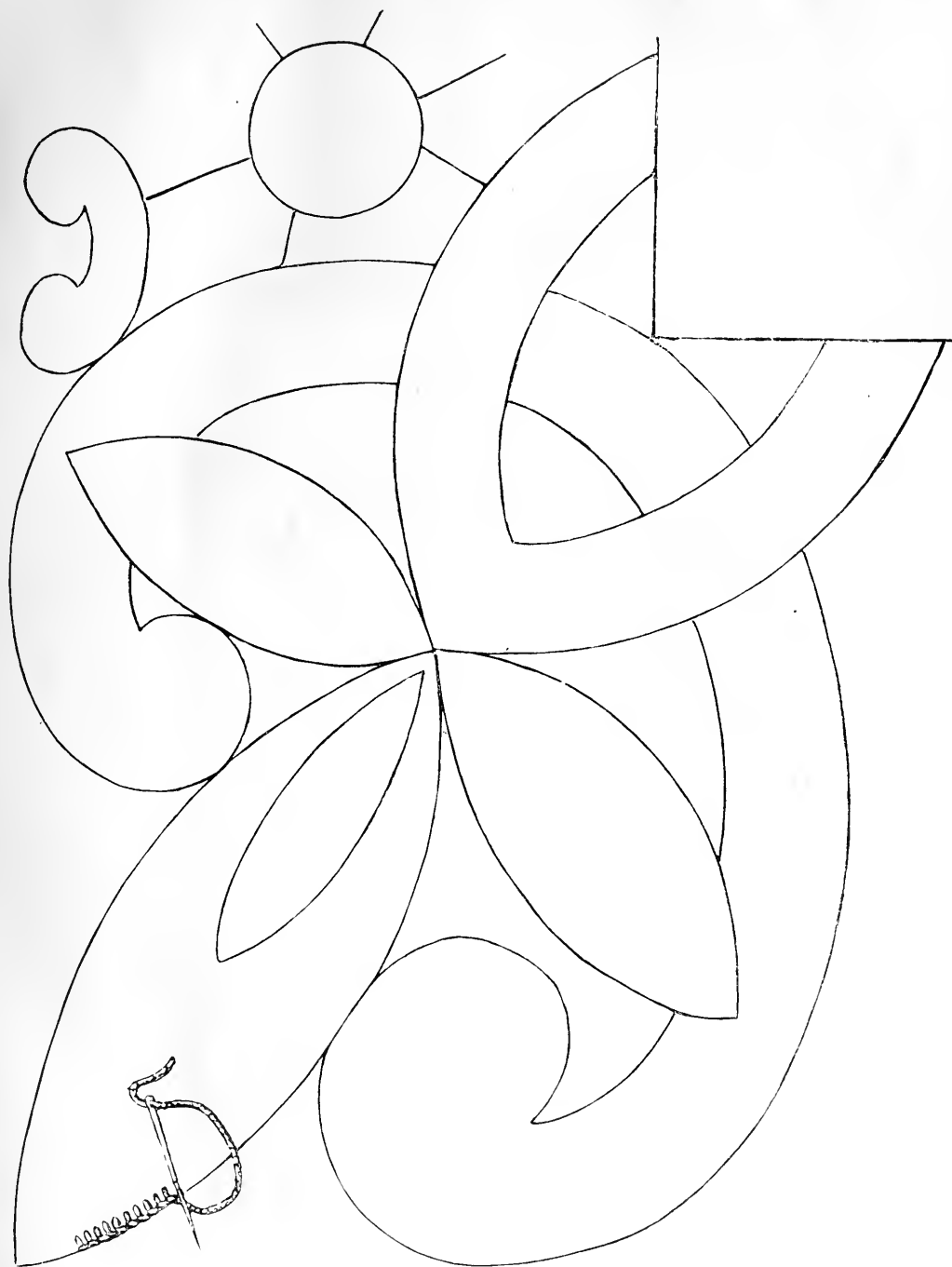


FIGURE NO. 7.—CORNER SECTION OF DESIGN FOR BUREAU SCARF.

is finished with a row of rings, covered with silk. Rings adapted to this purpose may be

The bureau scarf shown at Figure No. 6 is a charming exponent of Roman embroidery,

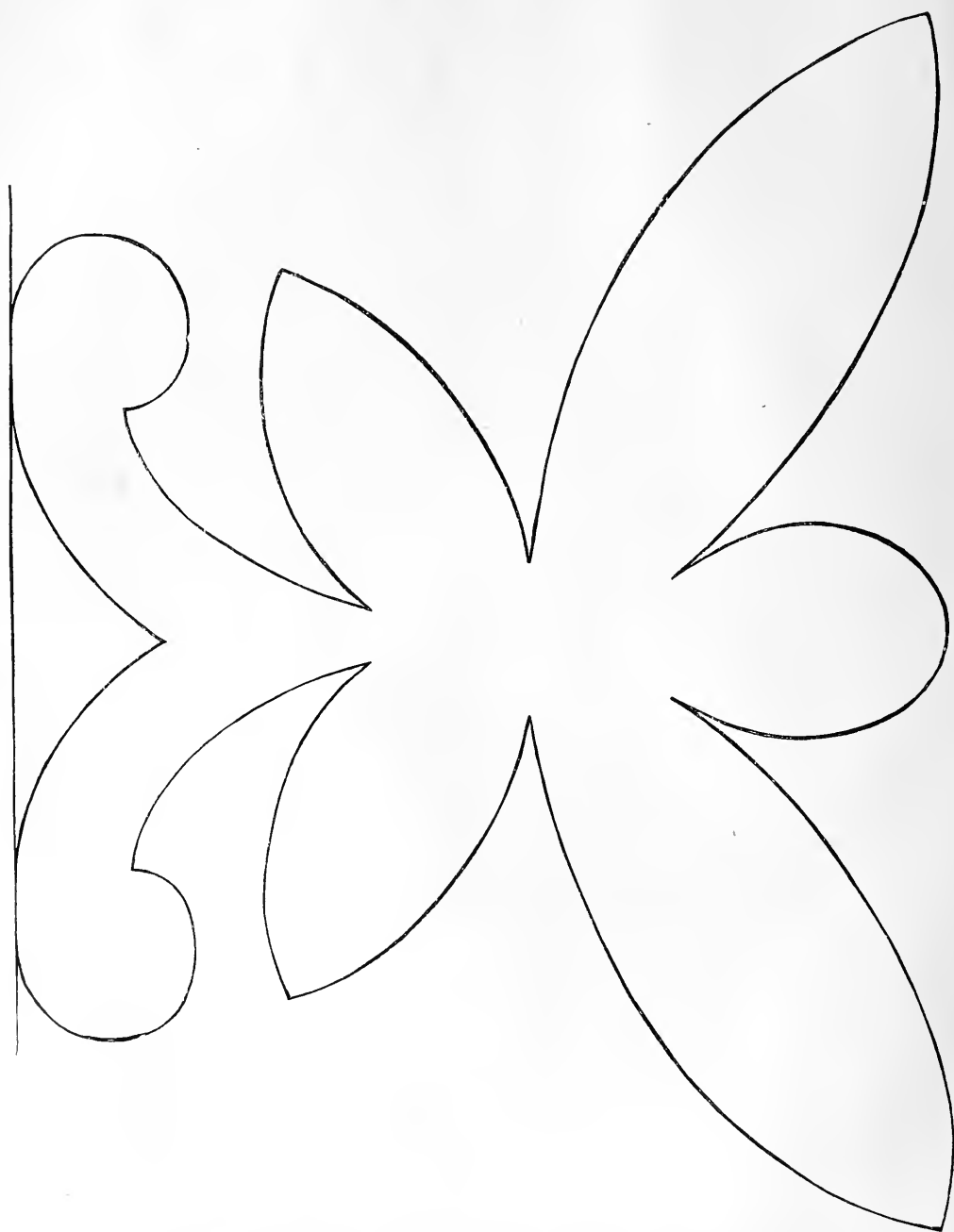


FIGURE NO. 8.—CENTER SECTION OF END OF DESIGN FOR BUREAU SCARF.

purchased ready for use at any fancy-goods shop. A ribbon bowed about the neck of the bottle completes the ornamentation.

and its practical value, joined to its beautiful effect, well repays the time and expense of making it. The embroidery designs shown

at Figures Nos. 7, 8 and 9 are in the full size of the sections they represent. Two corner sections like Figure No. 7 and one like Figure No. 8 comprise the width of the embroidery at each end, and the

color. Brown with *écru* and red with cream, are effective combinations. When the embroidery is developed upon any article which will require laundering it is of course best to limit the choice to fadeless colors, but when

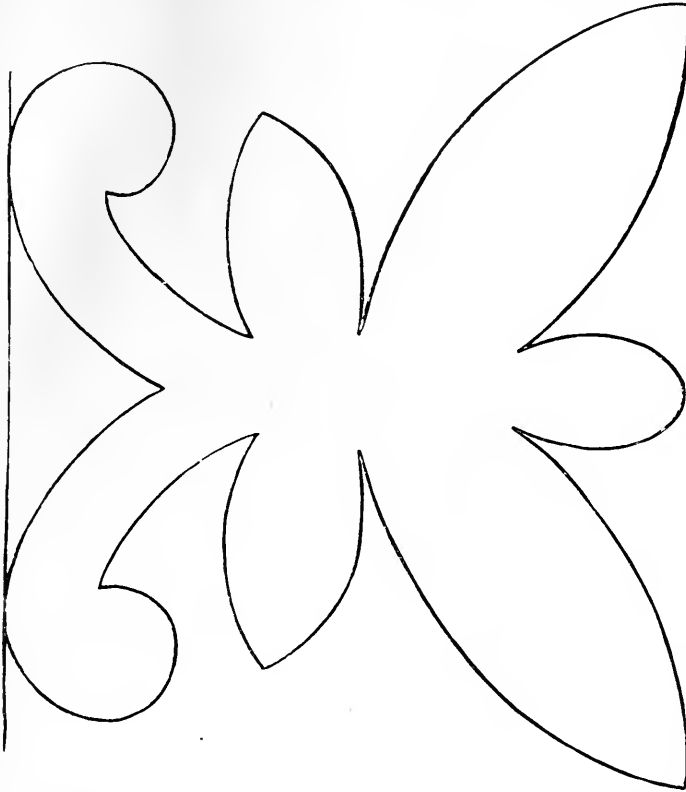
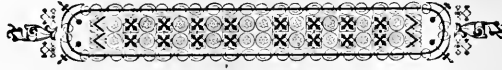


FIGURE NO. 9.—SECTION OF DESIGN FOR SIDES OF BUREAU SCARF.

requisite length for each side is obtained by duplicating the design shown at Figure No. 9. The network may be made as simple or as elaborate as personal taste desires and the needle-work may all be done in the same shade as the material or in a contrasting

done on silk very delicate and effective contrasts may be developed. Very delicate textures are sometimes rendered less liable to fray if they are sized with diluted white glue, white of egg, gum-arabic or some similar mixture before the background is cut away.





DRAPING A MANTEL.

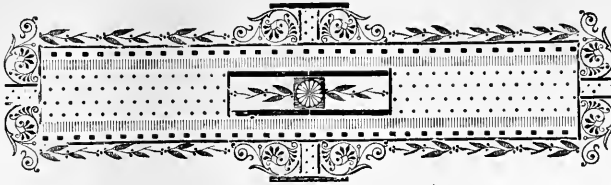
How to do this so as to produce a graceful effect without involving a large outlay; or, even if the expense be a minor consideration, without producing too heavy and elaborate an effect is often a puzzling question. A simple but artistic arrangement is developed as follows. A scarf of India silk, a little longer than the distance round the shelf, is bordered at the ends and at one of its sides with thumb fringe or little ornaments sewed on to form a fringe, and is run through a brass ring which is concealed by being button-holed or crocheted all over with cable silk. The ring is adjusted at the center or to one side of it, and the scarf is disposed with its untrimmed side on the shelf and its extremities falling gracefully at the ends. The edges which rest upon the shelf may be held in position by extending them beneath the heaviest ornaments or pieces of bric-à-brac and the fulness may be drawn into innumerable graceful folds as it escapes from the ring.

This arrangement is one upon which a great many variations may be rung. An exquisite effect is produced by using in con-

junction with the silk scarf as described above a piece of Irish point lace long enough to pass about the shelf. This may be arranged plainly with its depth hanging below the edge, and the scarf, run through a ring, disposed to overhang it slightly. A bow of ribbon matching the scarf in hue might be fastened where the draping is made with the ring. Mantel draperies thus arranged are easily taken down, shaken and readjusted, and this fact alone is much in their favor, especially where open fires are used.

Among the most beautiful of inexpensive material for draperies is a Japanese cotton crape, delicately figured in gold. Pongee, sateen, chintz, and all materials adapted to the purpose may be arranged in the manner described. Sometimes two shorter scarfs are passed through a large ring, and one end of each is carried to its respective end of the shelf; the remaining ends then disposed in any pretty fashion at the center, a favorite disposal being a fan-shaped arrangement which displays to good advantage whatever decoration is upon them.





CHAPTER III.

PIANO-COVERS.



HOW can I make a piano-cover that will be pretty, harmonize with other furnishings and yet not require a large outlay of money, is a question often asked. In this chapter is illustrated a pretty cover suitable for a table or piano, and also a very effective border,

which may be applied to a piano-cover of felt, billiard-cloth, etc., with most effective and pleasing results.

Table or Piano Cover.

FIGURE NO. 1.—This engraving illustrates a table or piano cover that is handsome and not very expensive, if made at home. The

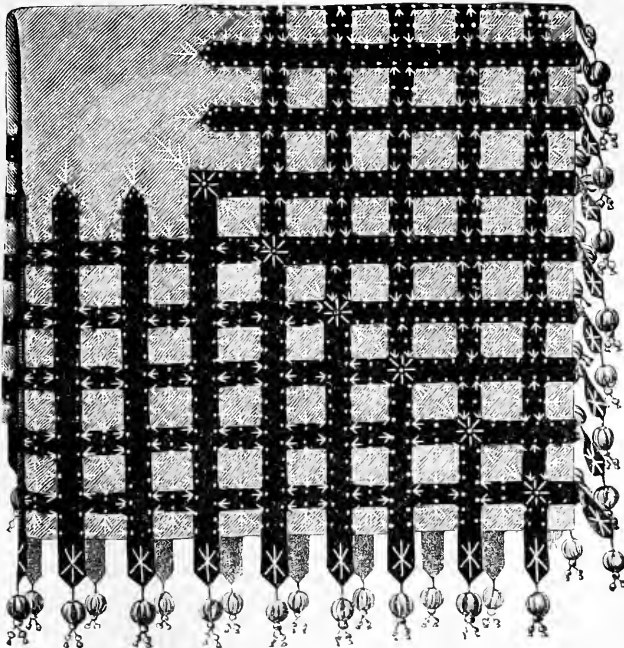


FIGURE NO. 1.—TABLE OR PIANO COVER.

fabric is dark-red cloth, and the border is made of rows of black velvet-ribbon applied strip is pointed, the outer ends being extended some two or three inches beyond the

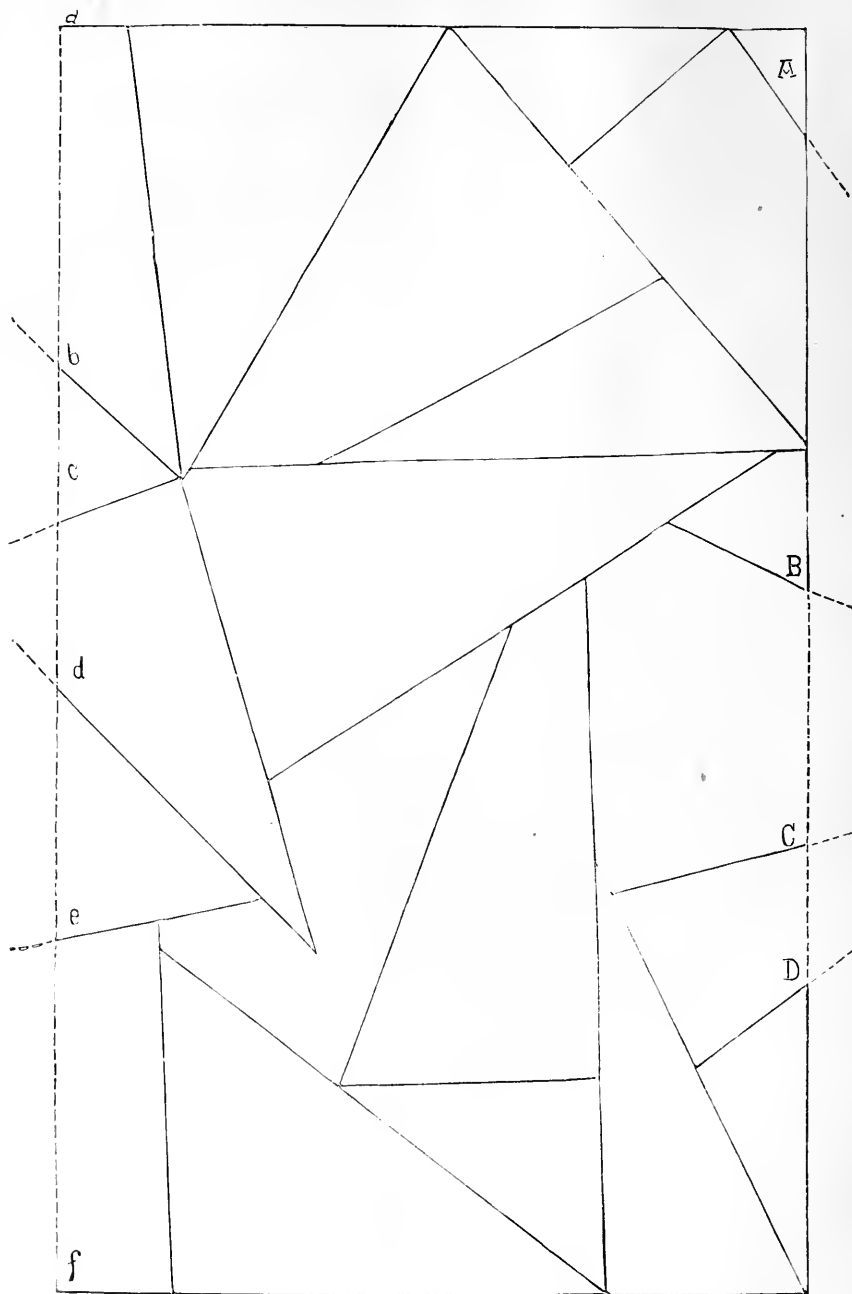


FIGURE NO. 2.—PART OF BORDER DESIGN.

as illustrated with fancy stitches done with edge of the cover and tipped with a fancy silk floss in bright gold. Each end of each ornament of gold and red; thus forming a

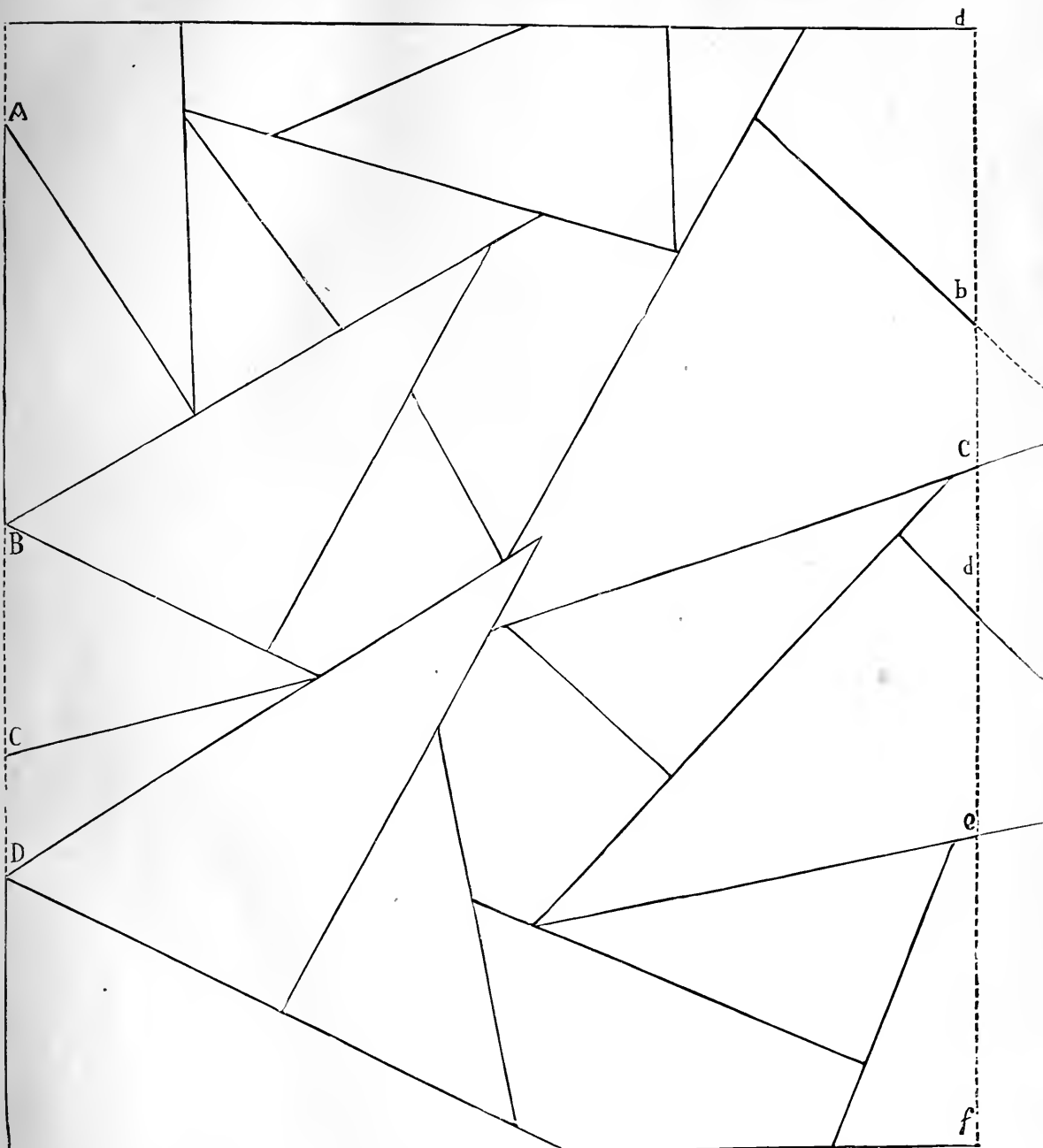


FIGURE NO. 3.—PART OF BORDER DESIGN.

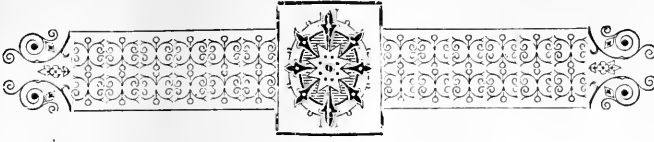
handsome and rich looking fringe. Tassels may be loosened from old fringes and used with good effect, or any style of ornament may be selected. Long stitches are crossed upon the fringed ends of the ribbon, to render them lighter and more elaborate in effect. A variety of colors may be introduced in the application of the ribbon, and the cover fabric may be of any color and of any preferred material.

Border Design for a Piano-Cover.

FIGURES NOS. 2 AND 3.—These two engravings illustrate a geometrical mosaic arranged as a border to a piano-cover. The best way to proceed in duplicating the design is to trace it on parchment paper, uniting the two sections on one piece of paper according to the capital letters, and then duplicate the size as often as may be necessary to obtain

the requisite dimensions, making subsequent duplications so as to complete the shapes by bringing the small letters together. The unbroken lines indicate complete outlines, and the dotted lines show where parts of the design are separated owing to the size of the pages. No difficulty in perfecting the outlines, need be feared, however, if the design be traced and matched according to the instructions given. Such borders are worked with metallic cord sewed down invisibly with cotton, with fine silk cord purled with button-hole stitches, and with embroidery silk which follows the design in chain or herring-bone stitch. A handsome piano-cover, which may be made at small cost is of felt in old-red, with a border of olive velveteen, upon which this design is stamped and then reproduced with bronze and copper-colored metal cords.





CHAPTER IV.

CHAIR DECORATIONS AND CUSHIONS.



VERY often the furnishings of a room which seem quite luxurious are the result of ingenious feminine fingers and taste, the

development of artistic needlework being not always completed without the driving of tacks.

Just now there is a fancy for using old-fashioned chair frames and brighten-

and this chapter contains several illustrations of chairs, both modern and antique. From them many ideas may be gleaned which may be applied to possessions in hand.

Decorated Chair.

FIGURE NO. 1.—Any chair of like shape may be decorated in this way, and it may be gilded or colored, the gilding being exceedingly effective. A square, flat pillow or cushion is made of brocaded silk to fit



FIGURE NO. 1.—DECORATED CHAIR.

ing them up with pretty cushions and covers, the back as pictured, and the filling may be

balsam, fir, cotton, down, etc. An edge of cord is added, and bows at the upper corners appear to secure it to the chair. A scarf of the silk is laid across the seat and is edged all round with cord and decorated at the ends with a row of ball fringe. The cushion and scarf may be of any preferred material or color and decorated to please the taste.

and then carefully cut out, leaving a design in low relief. A fancy stitch in yellow silk floss fastens the edge of the pongee strip to the side of the scarf. The ends are then decorated with a heavy silk fringe and fall well over the seat and back. The covers for the arms are made in the same way, only they are, of course, much smaller. If preferred,



FIGURE NO. 2.—CHAIR-COVERS.

Plain fabrics will be decorated with embroidery done in outline stitch, or with appliqué embroidery or ribbons.

Chair-Covers.

FIGURE NO. 2.—Dark brown velvet constitutes the background of these covers, and upon it is laid pongee silk in its natural hue. The silk is stamped in foliage pattern—which is outlined with silk braid upon the velvet—

tightly twisted silk fringe, with acorn pendants, could be used, or brass crescents might be employed if liked.

Decorated Chair.

FIGURE NO. 3.—A wooden chair of any shape may be decorated in this manner, and may be gilded or painted in any preferred color. The scarf of velvet or plush is long enough to throw over the cross-bar below the

top and is caught in at the back of the seat with wide ribbon that is bowed prettily; it

the back, and also below the seat, it is embellished with appliqué flower sprays, which



FIGURE NO. 3.—DECORATED CHAIR.

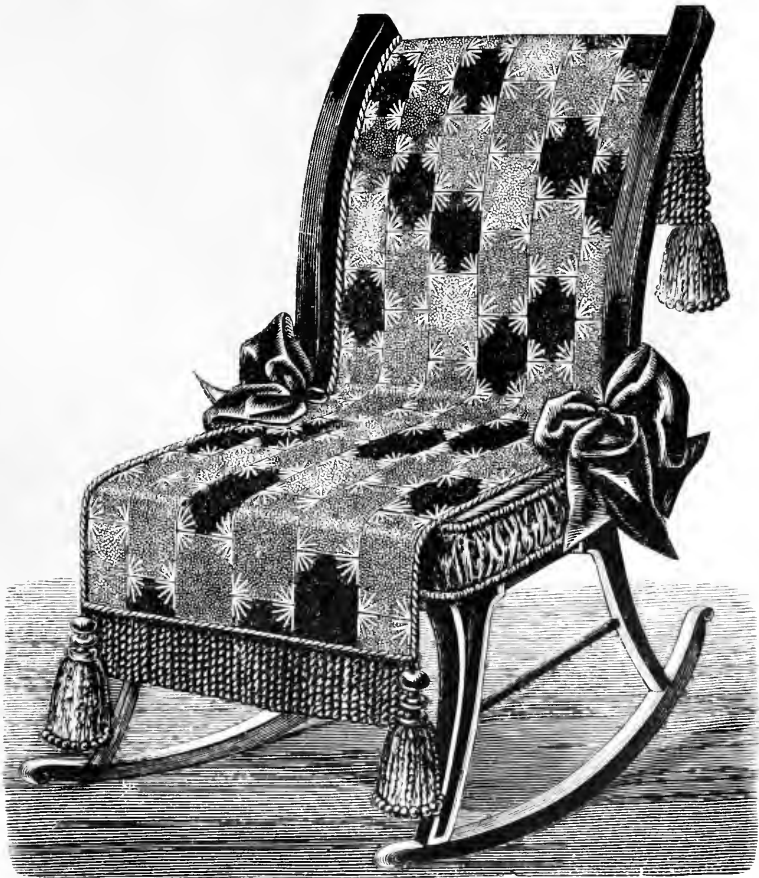


FIGURE NO. 4.—DECORATED ROCKER.

falls nearly to the floor in front and has a row of plush ball ornaments along this end. At

are selections from Kursheedt's Standard floral appliques. If preferred, this part of the

decoration may be hand-painted or embroidered, but the appliqué decoration is effective and easier of accomplishment.

Decorated Rocker.

FIGURE NO. 4.—In this engraving is illustrated a handsomely decorated rocker having an upholstered seat and back. A handsome scarf, made of oblong sections of velvet in

frame at the meeting of the back and seat, and hold the scarf permanently in place, though other means of fastening may be used, if these and the weight of the fringe and tassels be not sufficient. Fancy and plain ribbons and silks may be used instead of velvet, with pretty effect; and the colors may be those most pleasing to the taste. Such scarfs are usually prettily lined and are as suitable



FIGURE NO. 5.—DECORATED ROCKING-CHAIR.

two shades arranged as pictured, and decorated with long stitches done with gold floss in imitation of sun rays, is arranged upon it to fall over the back and below the seat, all the edges being bordered with thick cord. The ends are trimmed with bullion fringe, and bullion tassels are fastened to the corners. Wide ribbons fastened to the scarf at the lower part of the back are tied above the

for arm and easy chairs as for rockers. A willow chair with a pretty cushion fastened in the seat will be rendered very elegant by the addition of such a scarf.

Decorated Rocking-Chair.

FIGURE NO. 5.—The covers on the back, seat and arms of this handsome chair are made of scraps of silk, plush, satin, velvet,

ribbon, etc., put together in the famous crazy or mosaic fashion. All varieties of fancy stitches may be used with pleasing variety in such work, and, of course, all sorts of colors may be introduced in them. A narrow band of velvet borders the covers, and the back cover is made long enough to fall over for a short distance at the back, where it is bordered with a row of handsome fringe. A row of similar fringe falls from the band crossing the front of the chair, and also from

cotton with either material. Fancy matting is also used for chair covers, all its edges being tacked to place under gimp with brass headed tacks.

Fancy Chair.

FIGURE NO. 6.—This chair was made of inexpensive wood, tinted and varnished to imitate ebony and touched along some of the edges with gold paint. The seat is slightly padded and covered with figured silk. A



FIGURE NO. 6.—FANCY CHAIR.



FIGURE NO. 7.—DECORATED CHAIR.

the outer long edges of the arm covers. Around the lower front part of the arm is passed a wide ribbon that is tied in a large bow. An old chair, varnished or painted, will look like new when decorated in this way, and will result in a rich and elegant piece of furniture. Canvas and burlaps in *écru* and the yellow shades are used for covering chairs intended for balcony use or for the upper rooms of houses. A combination that is very effective is developed by associating Turkey red

sachet in crescent shape covered with silk is tied to the top of the back with ribbon bunched in long loops and ends, the ends being pointed and tipped with small pompons. A fringe formed of strips of ribbon similarly finished depends from the seat of the chair, and also from the lower edge of the sachet. The silk employed in the present instance has a gold-colored ground showing black figures, and the ribbon and pompons being gold the effect is gorgeous and handsome.

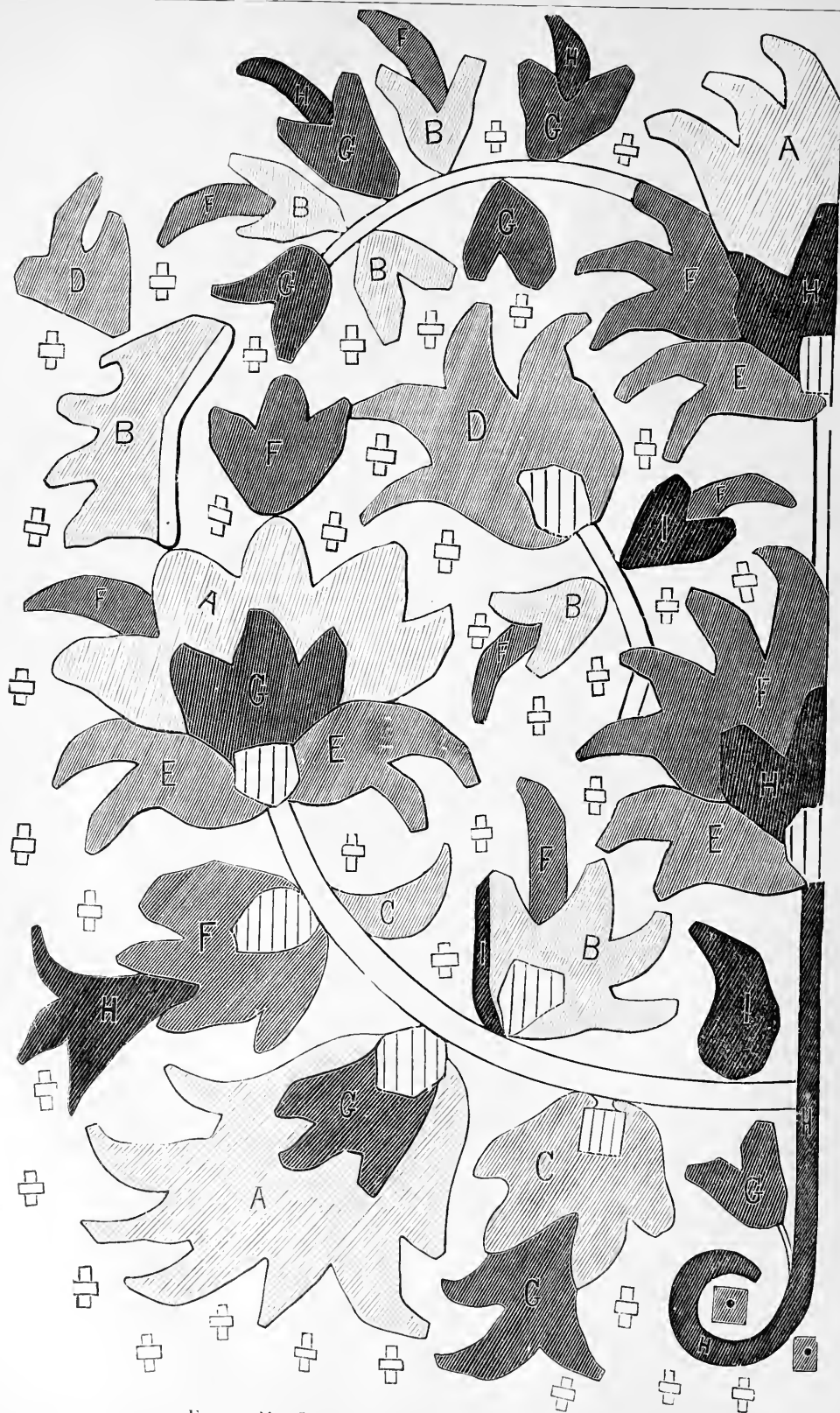


FIGURE NO. 8.—EMBROIDERY DESIGN FOR CHAIR.

Decorated Chair.

FIGURE NO. 7.—Any fancifully shaped small chair may be decorated in this way. The wood may be of any handsome variety, or inexpensive wood may be beautified by paint and varnish. The cushion is made of fancy striped, loosely woven canvas or crash embroidered in oriental colors, according to the design pictured and described at Figure No. 8. To the top of the chair is fastened a sachet in two parts, one part falling backward and the other forward, and the two being tied

entire pattern and is done in short button-hole stitch, the stitches being taken up at comparatively long intervals. The filling stitch is Kensington and the colors are indicated by letters in the engraving, which, being interpreted, mean: A, cream; B, blue; C, red; D, orange; E, light-olive; F, pink; G, heliotrope; H, dark-olive; I, reddish-orange. The stems are embroidered with gold tinsel thread, and the straight lines in the figures and the little cross designs are done with flat silver tinsel.



FIGURE NO. 9.—CHAIR, WITH EMBROIDERED CUSHIONS.



FIGURE NO. 10.—EMBROIDERY DESIGN.

to the chair with ribbons. The outer covering of the sachet is embroidered to correspond with the cushion and it is lined with the plain color.

Embroidery Design for Chair.

FIGURE NO. 8.—This design is used in embroidering the chair-cushion and sachet illustrated at Figure No. 7. Its colors are dark-cream, old-pink, old-blue, old-red, reddish-orange, dark and light olive-green, heliotrope and black. The black is used to outline the

Chair, with Embroidered Cushions.

FIGURE NO. 9.—The frame of this chair is of a shape that may be purchased at any shop dealing in such articles, and the cushions are of velvet ornamented with outline designs done in silk. Such a chair in wood having a white enamelled finish, with blue satin cushions wrought in pale gold would be very ornamental in a drawing-room or boudoir. An ebony frame with yellow cushions would be equally effective.

Embroidery Designs.

FIGURES NOS. 10 AND 11.—These two figures illustrate the designs employed in em-

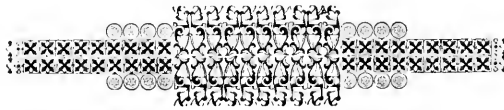
broidering, and the stems may be increased in length and blossoms added in proportion to the size of the seat and back of the chair.

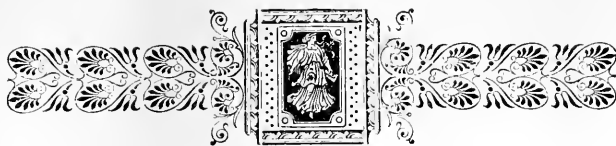


FIGURE NO. 11.—EMBROIDERY DESIGN.

broidering the chair pictured at Figure No. 9, on the preceding page. Either satin or outline stitch may be employed in doing the

If solid embroidery be preferred to outline work the floral designs may be done in satin stitch. They are equally pretty when painted.





CHAPTER V.

TABLES AND TABLE-COVERS.

THE fancy recently displayed for putting ornamental covers upon our tables has resulted very happily; for the designer, in showing of what he is capable, also shows people how to work artistically themselves. Provided with a good design the worker need only "go ahead," for she is right. Fine felt, flannel, cloth, Canton-flannel and Turkish towelling are all called into service for the cover proper, while all these materials, with silk, plush, fancy stitches, *filoselle* and crewels, add to the ornamental part. Very simple tables of pine wood, with ebonized legs, become works of art, and dainty rattan ones gain new beauties. There are few houses without unsightly tables that are absolute necessities, and these a mantle of beauty should cover, so that use and beauty may form the proper partnership.

Table, with Fancy Cover.

FIGURE NO. 1.—The table illustrated is of rattan, the size being such that it commends itself to people who have all sorts of little things seeking for a resting place. The cloth

is of the proper size to hang over the edges gracefully. It is of dark red felt, with its edges cut out in large points that round slightly, each one being ornamented with an appliqué design and tipped with an olive tassel of silk. At each corner, near the lower shelf, the slender legs are ornamented with a bow of satin ribbon. The appliqué pieces are securely button-holed to the cloth with bright yellow *filoselle*. They are of fine felt, which is found the best material for such purposes, as it does not fray. Even when the cloth is of the other materials suggested, the pieces are usually of felt. Following are descriptions of the pieces, which are pleasingly varied in design.

Appliqué Design.

FIGURE NO. 2.—A dark shade of blue is used for this fan, while the embroidery is wrought out in bright yellow and dull brown. On one side the effect is Chinese and cabalistic enough to delight the soul of her who is most eager for all that comes from Celestial lands.

Appliqué Design.

FIGURE NO. 3.—This broadly shaped fan is of light olive felt, with the embroidery upon

it done in light and dark cardinal *filoselle*. are all familiar ones, being the outline stitches

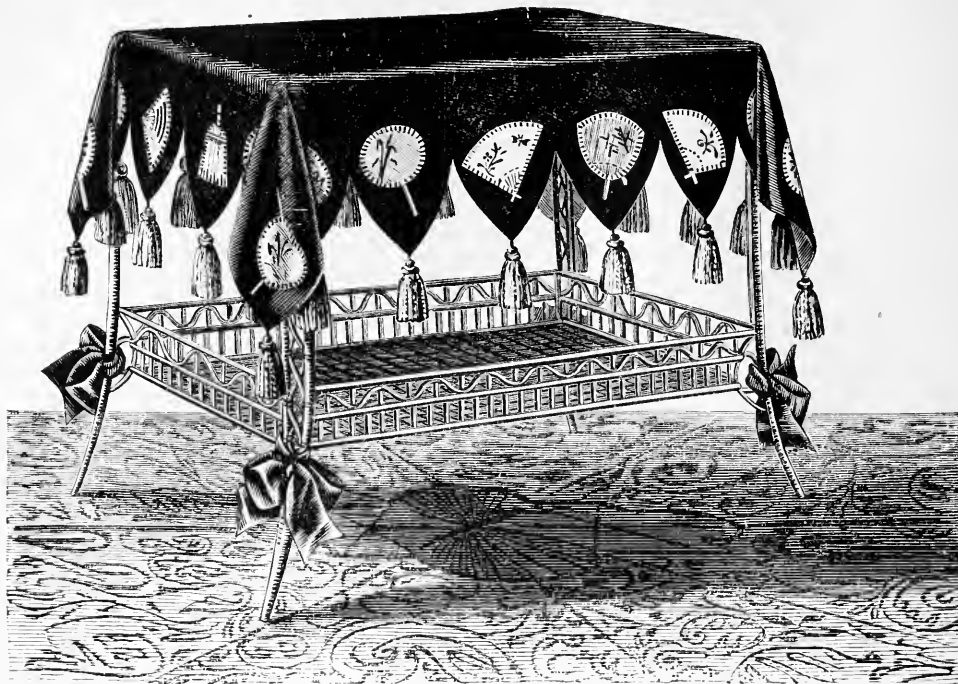


FIGURE NO. 1.—TABLE, WITH FANCY COVER.

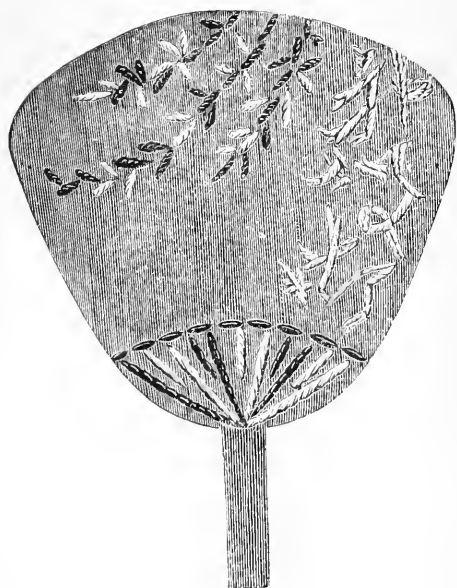


FIGURE NO. 2.—APPLIQUÉ DESIGN.

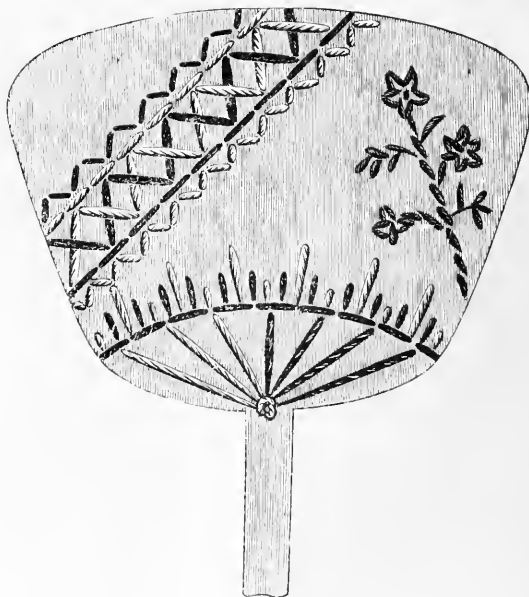


FIGURE NO. 3.—APPLIQUÉ DESIGN.

The stitches employed in performing the work generally known as the South-Kensington.

Appliqué Design.

FIGURE NO. 4.—This slender fan design is of the light red shade so often seen on

brown, cream and very light blue. In cutting out these appliques, it would be well to remember that very sharp scissors should

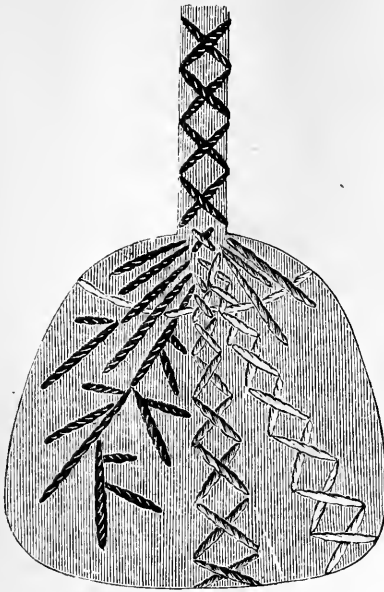


FIGURE NO. 4.—APPLIQUÉ DESIGN.

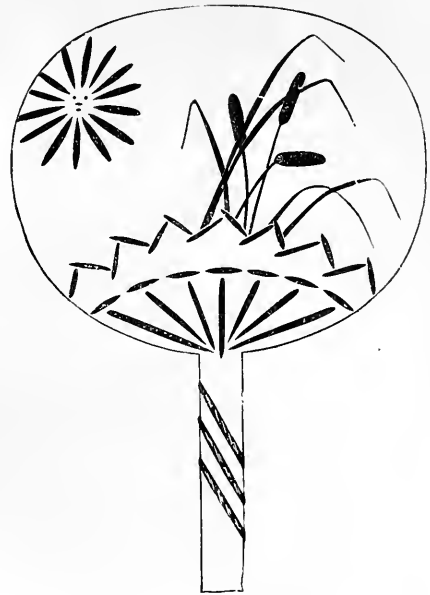


FIGURE NO. 5.—APPLIQUÉ DESIGN.

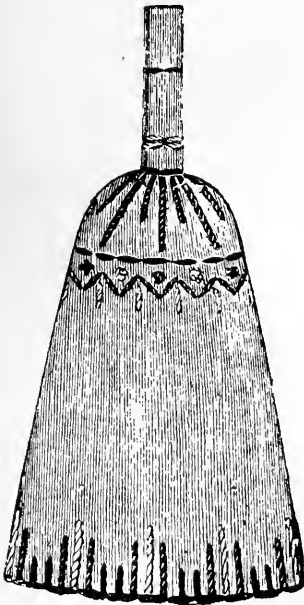


FIGURE NO. 6.—APPLIQUÉ DESIGN.

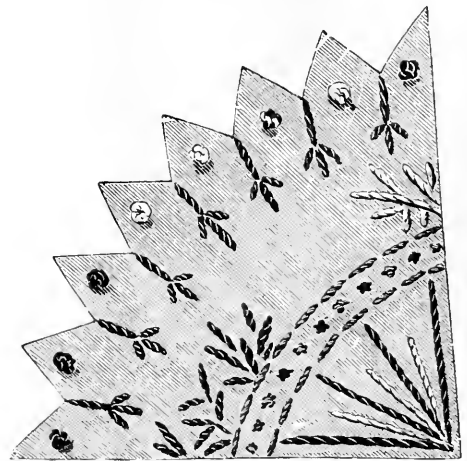


FIGURE NO. 7.—APPLIQUÉ DESIGN.

Turkish embroidery and to which it owes its present popularity. The work is done in

be used, so that the edges will be perfectly smooth.

Appliqué Design.

FIGURE NO. 5.—A fan of cream-white, embroidered in dark brown, forms a decided and pleasant contrast when compared with the others illustrated. The favorite cat-tail is blooming, while with several strokes of the needle a beaming Sol is represented, shining down upon it.

Appliqué Design.

FIGURE NO. 6.—A shape that will be decidedly suggestive to the good and bad housekeeper alike, and which to one brings a smile and the other a frown, is of pale blue,

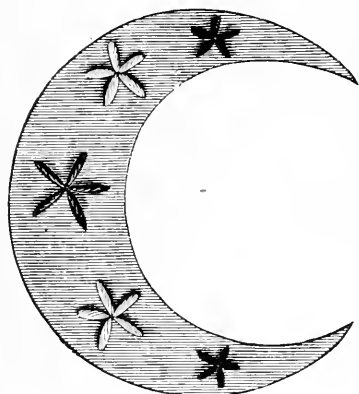


FIGURE NO. 8.—APPLIQUÉ DESIGN.

scarlet and light yellow, giving to it more ornamentation than is accorded the article it so well represents, though it is, after all, a queer shaped Indian fan and not the more homely broom for which it might well be taken.

Appliqué Design.

FIGURE NO. 7.—A folding fan, opened to its extreme dimensions, is of *éru* in its deepest shade, properly embroidered with bright cardinal and pale cream. The tiny flower at the top of each point tends to give the fan a wonderfully realistic effect, but does not prevent it from being fashionably æsthetic.

Appliqué Design.

FIGURE NO. 8.—The seeker after Orientalism will be delighted with the crescent, which is of dull yellow and has dark and bright blue stars worked upon it, fully embodying the Eastern idea of the star and the crescent. Although this design is not visible upon the table cover it may be used for the embellishment of such an article with good effect.

Appliqué Design.

FIGURE NO. 9.—The palm leaf fan is more exactly shown by having its miniature handle wrapped to look like the wood itself. Dull plum color is chosen, and the somewhat

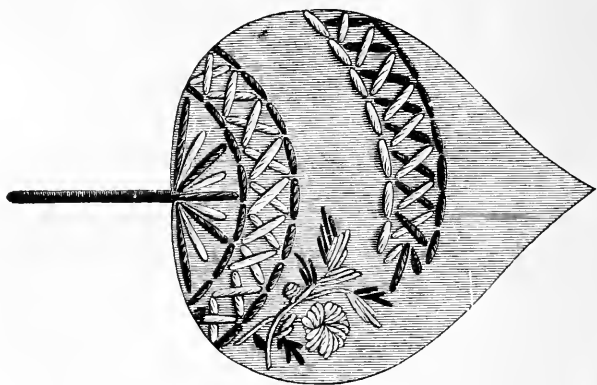


FIGURE NO. 9.—APPLIQUÉ DESIGN.

elaborate work on it is in blue and pale pink. If an entirely realistic effect should be desired, pale straw-colored felt may be used instead of the darker shade. In such a case, the silk would correspond in tone, the result being very pretty.

Embroidered Table-Cover.

FIGURE NO. 10.—This engraving portrays a table-cover that is novel in shape and very beautifully decorated with an embroidered border and a fringe of pompons. The cover is of plush, and is intended for an oblong or square table. It is cut in a large scollop at each side, the scollops falling at the sides in simulation of drop leaves. The scollops

may be lined with the material or with satin, Surah, silk, etc. ; and any kind of fringe or ornaments may be added to the edges. The

course, any other design preferred by the worker may be embroidered instead, or the decoration may be *en appliqué*.

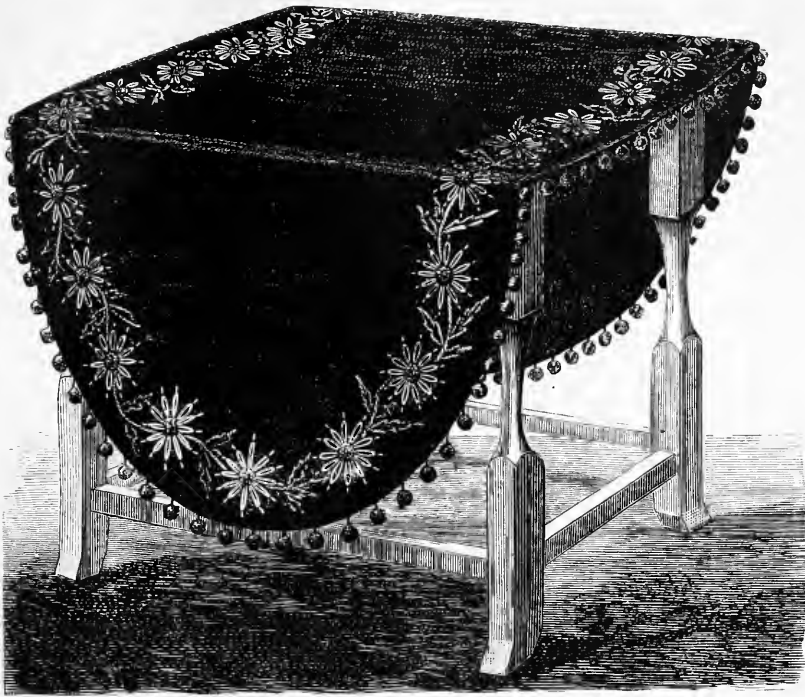
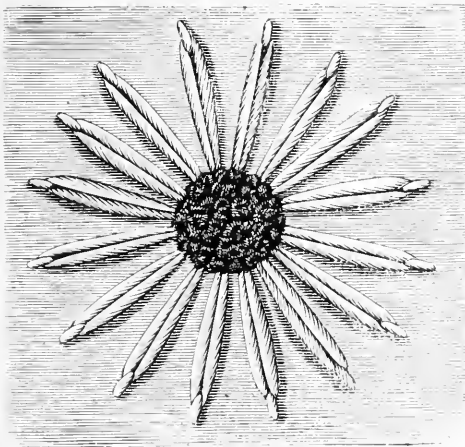


FIGURE NO. 10.—EMBROIDERED TABLE-COVER.



FIGURES NOS. 11 AND 12.—DESIGNS FOR EMBROIDERY ON TABLE-COVER.

correct sizes of the flowers and leaves forming the embroidery design used in this instance are given at Figures Nos. 11 and 12 : but, of

Designs for Embroidery on Table-Cover.

FIGURES NOS. 11 AND 12.—The flower and leaf designs decorating the table-cover

pictured at Figure No. 10 are here shown in plain stitch, as illustrated, for the petals, and full size. The leaf may be worked in Ken- the knot stitch for the center. The leaves

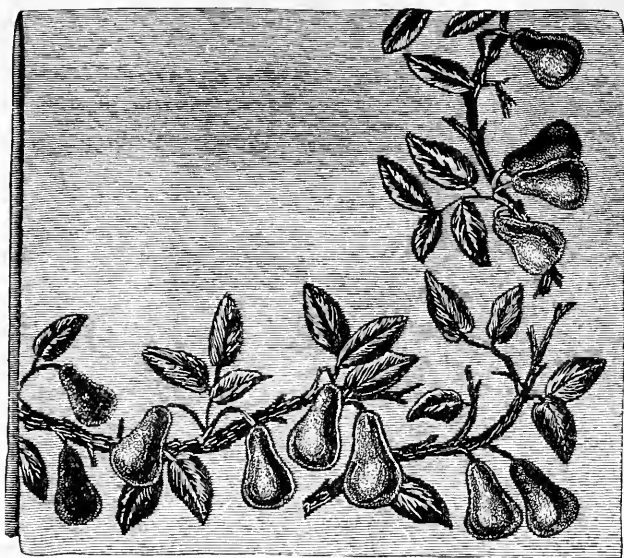
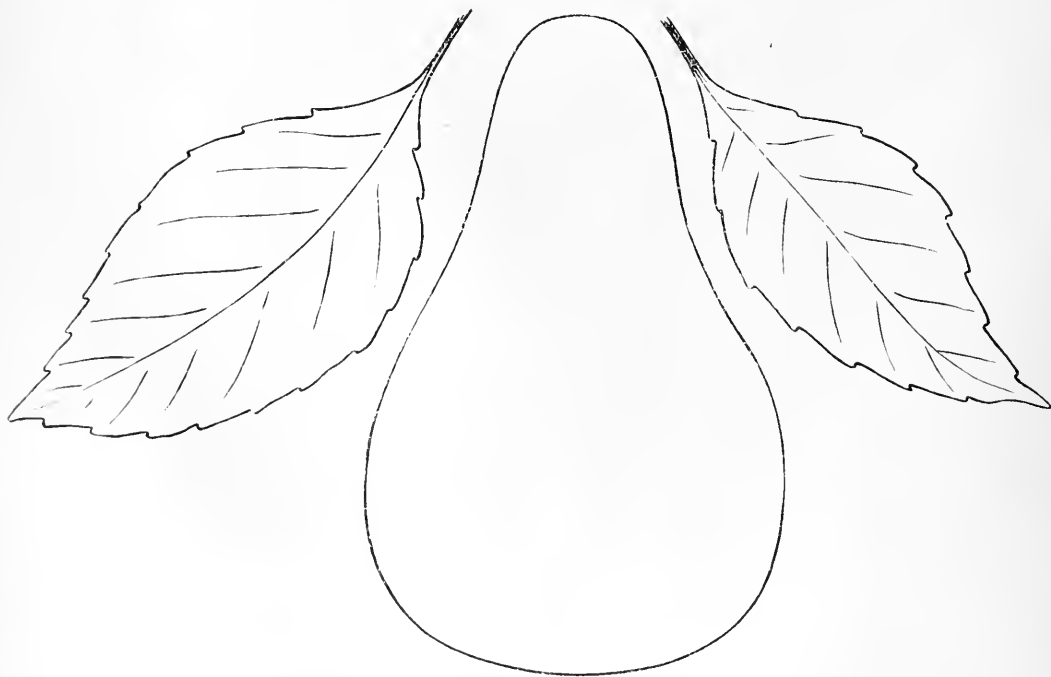


FIGURE NO. 13.—COVER FOR DINING-ROOM TABLE.



DIAGRAMS A, B AND C.—SECTIONS FOR DESIGN ON TABLE-COVER.

sington or other embroidery stitch, but the flowers are done with a long loop and short may be cut from velvet, plush or cloth and applied, if preferred to embroidery. The

stitches referred to are very clearly illustrated in the present flower design, and are easy to accomplish.

Appliqués do not require extreme care in their attachment, and it is not so difficult to

Cover for Dining-Room Table.

FIGURE NO. 13.—This handsome cover is for the table when the dishes and other remnants of a repast have been removed. It is made of billiard cloth, and its border deco-



FIGURE NO. 15.



FIGURE NO. 16.

FIGURES NOS. 15 AND 16.—FANCY STITCHES.

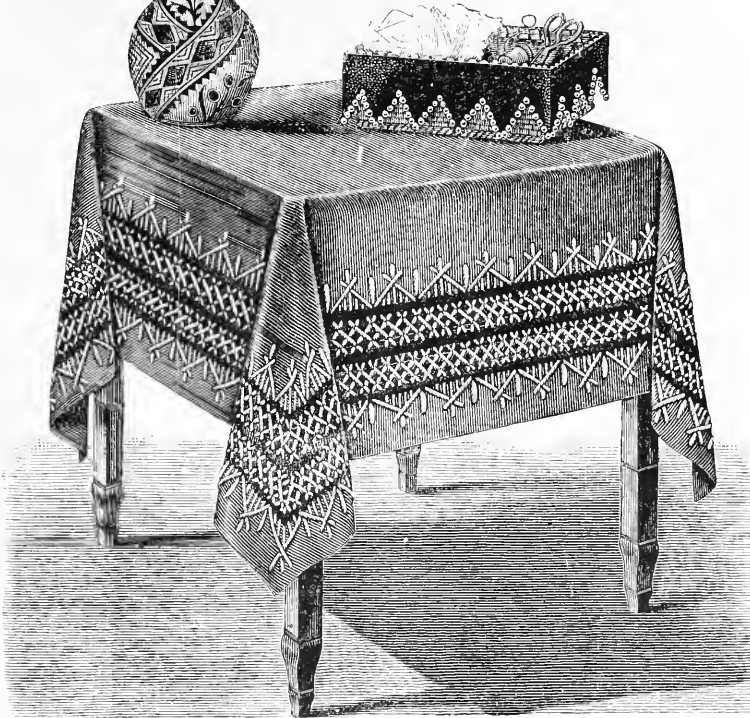


FIGURE NO. 14.—TABLE-COVER.

achieve a good result with them as with embroidery; consequently the novice who is doubtful of success with the more elaborate varieties of needle-work will do well to begin her efforts by learning how to apply them.

ration is produced by a vine-like arrangement of branches laden with pears and leafages all *en appliqué*. The branches and stems are done in Kensington stitch, and the pears and leaves are cut from velvet or plush and

applied in a gracefully natural manner. The shape and size of the pears and the leaves required are shown by diagrams A, B and C. The veining of the leaves may be done with *filoselle*, crewels or silk. If desired, the leaves may be embroidered. The simplest way to produce a graceful effect is to outline the pattern on the cloth and then baste on the leaves and fruit. Some of the pears may be green and some golden-yellow, or any combination of colors natural to the pear may be achieved. Felt-cloth, momie cloth or any preferred materials may be used for the cover. The edges may be pinked, fringe-trimmed or left plain, as preferred.

Sections for Design on Table-Cover.

DIAGRAMS A, B AND C.—The correct size and shape of the pears and leaves for decorating the table-cover shown at Figure No. 13 are furnished by these diagrams, and the lines for veining are also shown. Tissue or tracing paper may be used to duplicate their outlines, and these designs will be found quite as valuable as guides in doing all varieties of outline work as for the purpose illustrated, and very much more novel than stereotyped patterns.

Table-Cover.

FIGURE NO. 14.—For a square or oblong table this is a handsome and elaborate-looking cover. The material is cloth of dimensions to hang gracefully deep at all sides of the table. A wide band of velvet is arranged a little above the edges and fastened down at its edges with fancy stitches done with contrasting silks. It is also richly embroidered near the top and bottom with simple stitches, which only require care in producing a very elaborate and pretty effect. The stitches used are illustrated at Figures Nos. 15 and 16. The cloth may be of any pre-

ferred color, and the band may be in very striking contrast and of ribbon, plush, velvet or any preferred material. Sometimes a contrasting shade in the same material will be used, with very pretty effect. The stitches may be done with one or many colors.

Fancy Stitches.

FIGURES NOS. 15 AND 16.—These engravings illustrate the stitches used in decorating the table-cover shown at Figure No. 14. They can be very easily copied and may also be classed among the stitches used for crazy work.

Table, with Cover.

FIGURE NO. 17.—A small table, with elaborately carved ebony legs will be found much more decorative when its cover is also ornamental. The one illustrated is formed of alternate pieces of cardinal plush and pale-blue satin, embroidered and trimmed with chenille fringe, tassels and cord. The arrangement of the pieces may be perfectly seen in the engraving, the fitting-in and finishing of each one being perfectly perceptible. A lining of Silesia is used to mount them upon, and each one has a chenille cord between it and the next. Appliqué designs may be used with as good a result as if the sections were hand-embroidered.

Section of Cover.

FIGURE NO. 18.—This section is of the plush, embroidered in yellow silk to simulate miniature sunflowers. It is the shape of that portion of the cloth that fits in each corner, four being cut after this shape.

Section of Cover.

FIGURE NO. 19.—This section is part of the lambrequin-like portion of the cover, it being the one that falls immediately over the front. Similar sections are at each side and

in the back. It is of the satin, and is worked in yellow silk to simulate young leaves.

here illustrated. The material is satin, and the design a glowing red liliaceous plant, with



FIGURE NO. 18.



FIGURE NO. 17.—TABLE, WITH COVER.



FIGURE NO. 19.



FIGURE NO. 20.

Section of Cover.

FIGURE NO. 20.—The center section is its attendant leaves. Any preferred selection of colors for the embroidery may be made.

Section of Cover.

FIGURE NO. 21.—One of the square sections is here shown, being of the plush embroidered in purple grapes and green leaves. Much taste may be shown in shading the fruit.

Section of Cover.

FIGURE NO. 22.—This pointed section is of the plush wrought in dark green and scarlet, the work bringing forth bright berries and leaves. Four such sections are used, and they constitute the side pieces of the drooping portion of the cover.



FIGURE NO. 21.

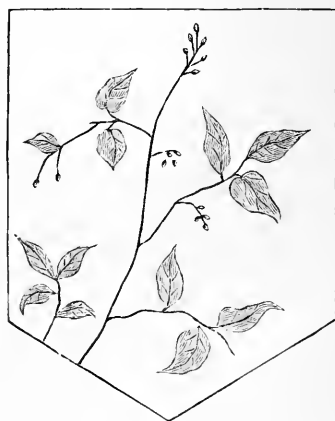


FIGURE NO. 22.

FIGURES NOS. 18, 19, 20, 21 AND 22.—SECTIONS OF COVER SHOWN AT FIGURE NO. 17.

Table-Cover.

FIGURE NO. 23.—Two shades of felt-cloth are combined in this handsome table-cover, the center portion being cut with undulating edges and decorated with small gilt spangles arranged in groups of three. Strips of velvet ribbon of varied lengths are applied and decorated with fancy stitches done with tinsel thread. Spangles are sewed below the long stitches applying the strips at the ends and the nearest two strips at each side. The edges of the cover are finished plain. Two shades of plush, felt and plush, or satin or

silk with felt or plush, may be combined in a table cover of this kind, and the center portion may be embellished with hand-painting, embroidery or appliques, if a very elaborate effect be desired. Knot stitches done with tinsel thread may be substituted for the spangles.

Grecian Border.

FIGURE NO. 24.—This engraving represents a Greek key pattern, traced by two lines of gilt braid. The pattern is either traced on tissue paper, which is basted over the portions

to be adorned, or it is stamped on the goods. The braid is then carefully stitched by machine or hand to the article, the strictest precision being observed in turning the corners. The paper, if used, is now torn away, and gilt beads or spangles are sewed between the lines of braid with sewing silk, so coarse that a single stitch will suffice to hold them to place. After fastening one bead, pass the needle to the place where the next one is to be sewn, long needlefuls of silk being preferable for the purpose, as the less frequently a new thread is started the smoother will appear the surface.

This pattern is easily and very rapidly done, and is adapted to table and piano covers or scarfs.

Table-Cover.

FIGURE NO. 25.—This beautiful cover is made of olive-green cloth and is oblong in shape. It is edged all around with a row of

used for elegant coverings of this style; and the fringe may be of worsted chenille tipped with acorns, or of ball, tassel, fly, finger or any other variety preferred. A very elegant cover of this style is of olive felt-cloth with a deep border of water-lilies and cat-tails embroidered in their natural colors with crewels, and a row of pretty worsted-chenille

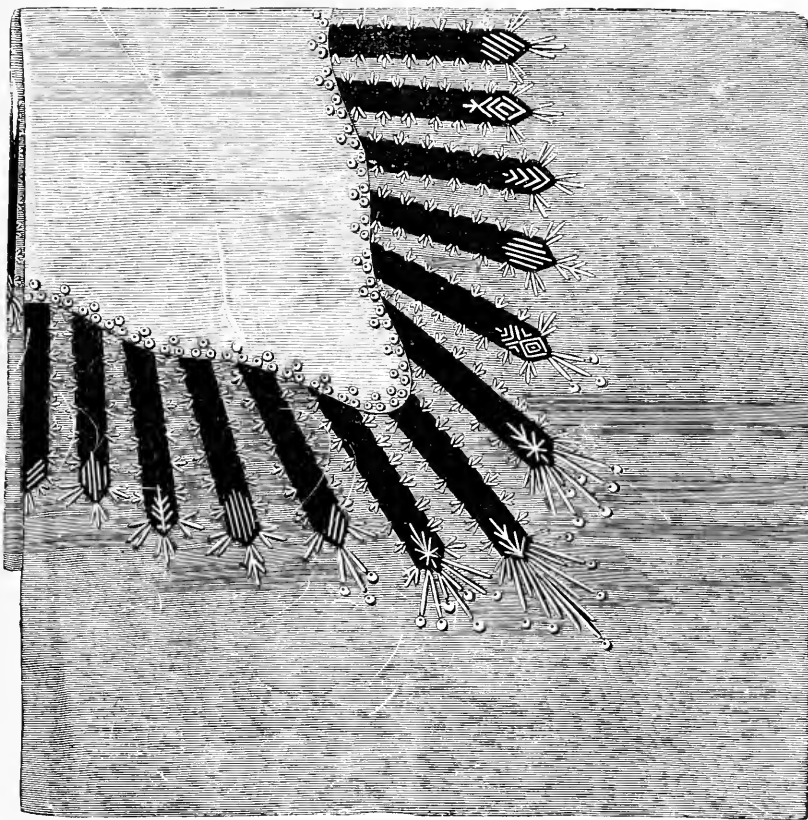


FIGURE NO. 23.—TABLE-COVER.

handsome ball fringe, and has an appliquéd border consisting of daisies, cat-tails and bitter-sweet berries arranged in artistic order and in their natural colors. For square or oval tables, the cover is very handsome; the former style of table requiring a perfect square of cloth. Plush, Turkish towelling, momie-cloth, felt-cloth, satin, velvet and silk are all

fringe tipped with golden acorns. The lilies and cat-tails may be appliquéd, if preferred; or they may be formed of bead-embroidery. A great many illustrations of designs adapted to the decoration of such covers are given in this book and personal taste may be made umpire in deciding which is best adapted to the color and purpose of any special cover.

The Grecian border illustrated is adapted to the decoration of any variety of table-cover cord upon velvet or plush, and it possesses the advantage of being rapidly executed.

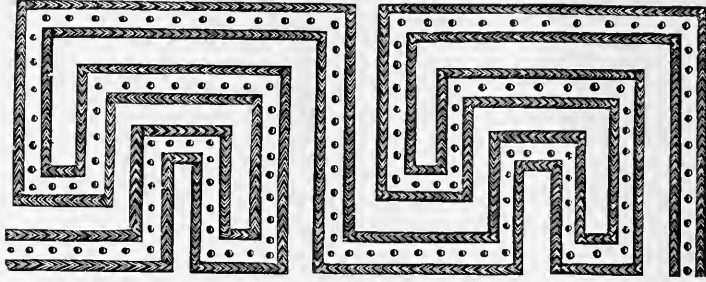


FIGURE NO. 24.—GRECIAN BORDER.

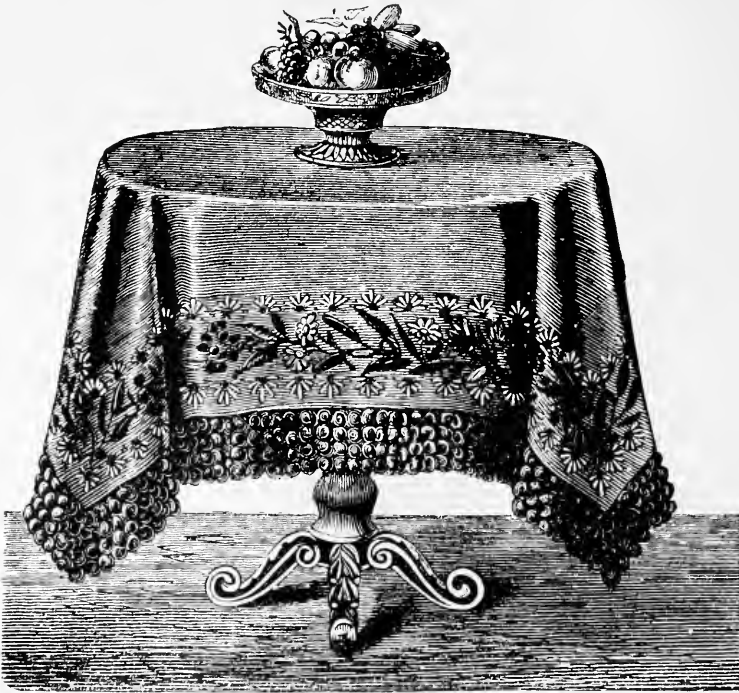
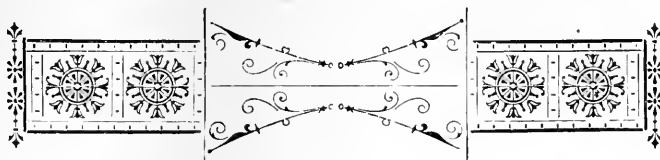


FIGURE NO. 25.—TABLE-COVER.

large enough to form a background for it. When done with outline-stitching between two rows of metal cord, it is quite unique.





CHAPTER VI.

FANCY LAMBREQUINS.



HERE is scarcely a table or shelf so uncompromising in construction that it cannot be made attractive by being tastefully draped, and the engravings in this department offer many suggestions which tasteful ladies will value. Among the pretty things in the way of decorations are peacock-feathers in their beautiful tintings, and they are used to embellish everything. Door-panels, lambrequins, table-scarfs, etc., are rendered beautiful and quaint by them, and they may either be painted or embroidered, or the real feathers may be applied, with very artistic results.

Lambrequin for a Fancy Table.

FIGURE NO. 1.—A beautiful lambrequin for a table to hold statuary or bric-à-brac is here illustrated. It is of felt-cloth of a hunter's-green shade, and is made wide enough to cover the top of the table. The lower edge is cut in large scollops, which are very narrowly bordered with peacock-blue cloth, prettily pinked, and the lambrequin is elaborately embroidered in an artistic design of peacock-feathers in natural tintings. Between the scollops are fastened pendent cones of pea-

cock-blue silk. Velvet, plush, silk, satin or any fabric preferred may be employed for the lambrequin, and, if desired, the edge may be plain, with fringe the shade of the cover as a bordering. The method of embroidering the peacock-feathers is described at Figure No. 2 of this chapter.

Embroidered Peacock-Feather.

FIGURE NO. 2.—The proper colorings for this design may be obtained from the natural feather. The flues, eye and stem are all done in the Kensington stitch. Very effective and artistic groupings of these feathers in embroidery may be secured.

Lambrequin for Table.

FIGURE NO. 3.—This pretty lambrequin, especially suitable for either brackets, small shelves or tables, is made of alternate pieces of dark-blue velvet and pale rose-colored satin. On the velvet sections are applied flowers and leaves of pale-blue, while on the satin ones are geometrical designs wrought out in pearl beads. Gilt rings are pendent from each point, and from them fall full silk tassels of the blue shade. Gilt crescents may be used instead of the rings, and an equally good effect will be obtained with them. Silk-fin-

ished Silesia will be found the most desirable lining for such a lambrequin.

of this illustration before folding. They are then folded as shown, and a narrow seam is



FIGURE NO. 1.—LAMBREQUIN FOR A FANCY TABLE.

Section of Satin Flower.

FIGURE NO. 4.—To form the satin flower on the lambrequin, pieces are cut the shape

taken, holding them together at the top and slightly at the sides, after which they are turned inside out.

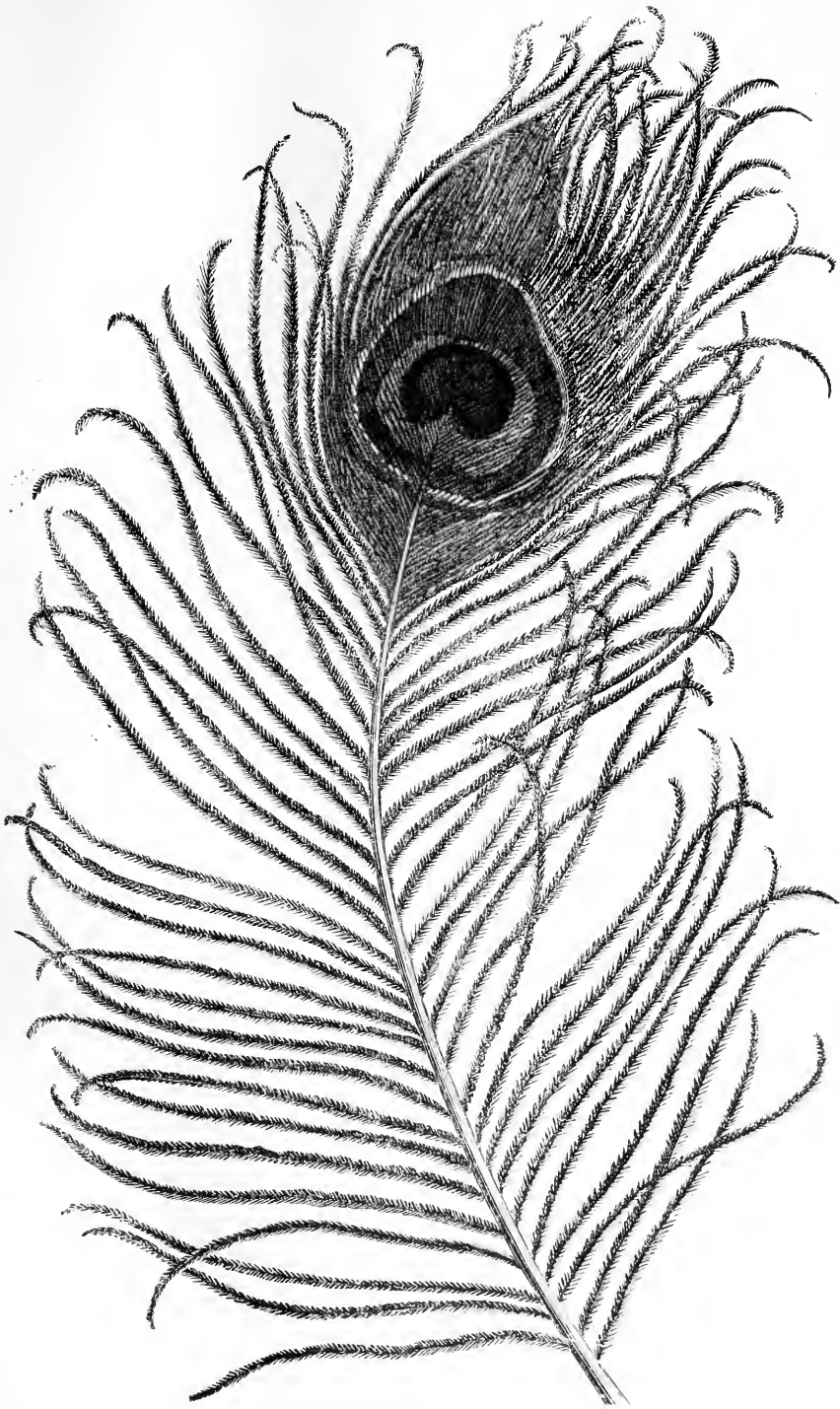


FIGURE NO. 2.—EMBROIDERED PEACOCK-FEATHER.

Section of Satin Flower.

FIGURE NO. 5.—This illustration shows the

A little deftness in turning it is required, so that, when completed, it may display the

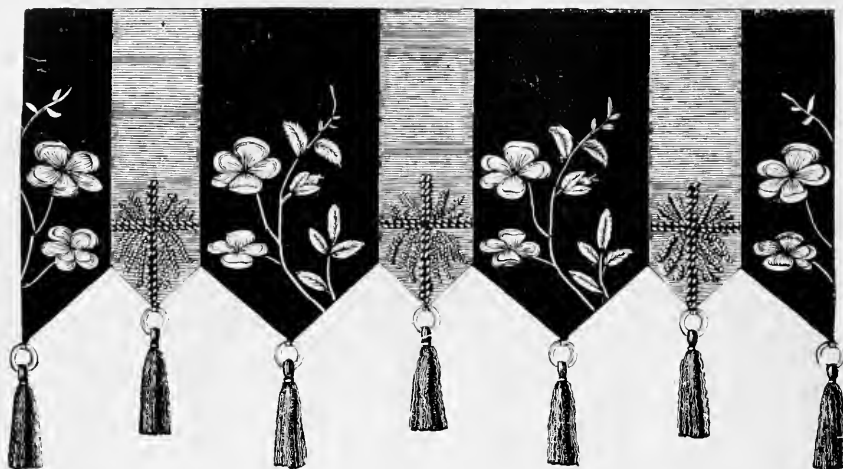


FIGURE NO. 3.—LAMBREQUIN FOR TABLE.

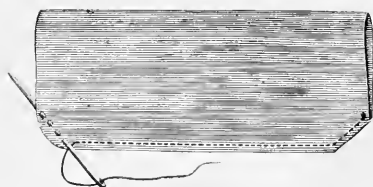


FIGURE NO. 4.—SECTION OF SATIN FLOWER.

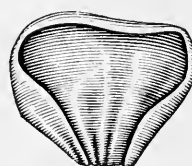


FIGURE NO. 5.—SECTION OF SATIN FLOWER.

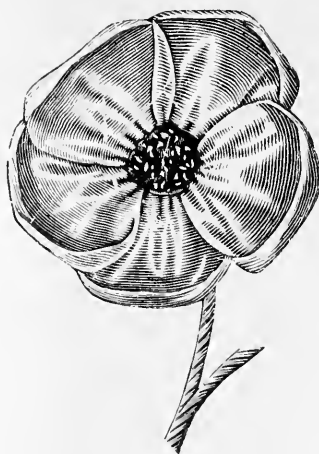


FIGURE NO. 6.—SATIN FLOWER FOR LAMBREQUIN.

petal after it is turned, and a few stitches, curled leaf effect noticeable in the petals of drawing it slightly, are taken at the bottom. natural roses.

Satin Flower, for Lambrequin.

FIGURE NO. 6.—The flower is here shown with its petals joined together and a natural-

stitch and with pale-green silk, while the leaves are cut out of the satin and then applied.

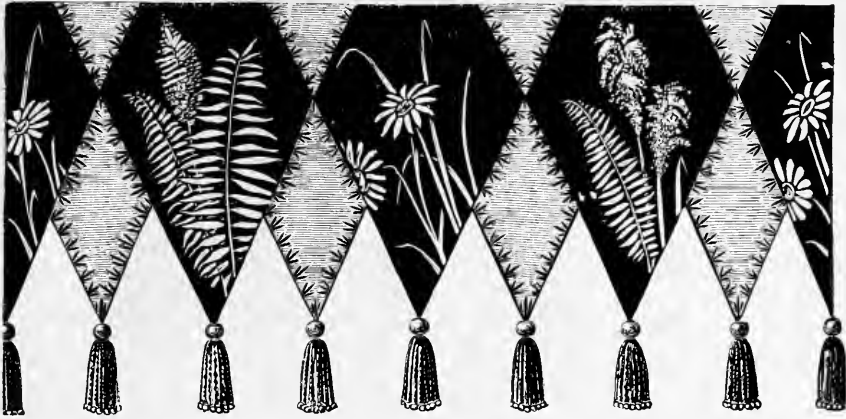


FIGURE NO. 7.—FANCY LAMBREQUIN.



FIGURE NO. 8.—VELVET AND PLUSH LAMBREQUIN.

looking center formed by several stitches taken in knot fashion with pale-yellow silk. The stems are done with embroidery silk in stem

Fancy Lambrequin.

FIGURE NO. 7.—A handsome lambrequin of plush and satin is here illustrated. The plush

sections are embroidered with floss, the alternate sections showing different designs. Golden-rod or sumach and fern leaves make one effective combination, and daisies and grasses the other. The satin sections are feather-stitched about their edges, and all the sections are joined together by over-and-over stitches made on the wrong side. A lining of silk, Silesia, Surah or any preferred fabric is added after the parts have been joined, the result being very neat and pretty. A handsome tassel tips each lambrequin point and may be of the color of the plush or satin, as preferred. Any two colors or fabrics pleasing to the taste may be made up into such lambrequins; felt-cloth and satin or plush, velvet and satin, or two shades of velvet, plush, satin or cloth combining handsomely in such articles. Such a lambrequin may be used for draping mantels, brackets, shelves, tables, flower-stands, etc., with very beautiful results.

Velvet and Plush Lambrequin.

FIGURE NO. 8.—While suited to tables or cabinet shelves, this lambrequin is especially adapted to mantels. It is composed of alternate sections of pale-gray velvet and deep-crimson plush. The pieces are lined with Silesia, so that no hem is necessary; the velvet ones having the points tipped with dark-crimson tassels, while the plush ones are finished with a full feathery fringe the same shade. On the velvet sections are embroidered in South-Kensington stitch elaborate designs of flowers and buds, humming-birds and butterflies, that add much to the beauty of the drapery. A similar lambrequin, less expensive, might be made of felt in contrasting colors; or one showing velvet and satin would be in good taste. If light materials are used, it will be found best to put some weight in the lower edge to keep the lambrequin from swaying to and fro.





CHAPTER VII.

SIDEBOARD AND SHELF DRAPERY.



ONE of the most desirable requisites of any decoration arranged upon a sideboard is that of laundering well, and this requisite is quite possible in both simple and expensive scarfs because cotton and linen and also silk for embroidering are now obtainable in fast colors, at a moderate price. Purlette applied with either silk or linen thread forms an effective decoration for any variety of linen scarf. Drawn-work and netted fringe, which may be developed without adding anything to the cost of the work, are also very effective.

Sideboard and Scarf.

FIGURE NO. 1.—A sideboard of cherry, upon which is placed some of the pretty plates and bits prized by the mistress of the house, is here shown. The scarf laid across the top is of scrim, heavily fringed at each end and embroidered in scarlet and green crewels, the pattern being that of holly berries and leaves. Such scarfs are much in vogue,

as they not only protect the wood, but are also very decorative. Linen may be used, but, for its creamy hue and capability in the way of being fringed, preference is often given to the more accommodating scrim.

Embroidery Design for Scarf on Sideboard.

FIGURE NO. 2.—This pretty design will not only be in good taste for the scrim scarf, but it will also be found available for chair-scarfs, serviettes, tray-covers and, indeed, any of the articles that seem to need a border or a line of embroidery. It is usually worked in scarlets and greens, but the berries could be made a reddish brown, with a very good result.

Shelf-Drapery.

FIGURE NO. 3.—The shelf, as represented, will be found a decorative adjunct that will tend much toward furnishing. The material used is cardinal cloth, which is first smoothly but securely tacked to the surface of the shelf

or table. The lambrequin-like drapery is cut out, and has appliquéed upon it sunflowers securing it, suggests the more secure fastening which it really hides. Cloth, felt, velvet



FIGURE NO. 1.—SIDEBOARD AND SCARF.

and fern-leaves in their natural colors. A narrow band of velvet, with gilt-headed nails or plush may be utilized in making such covers. The felt flowers and leaves may be

procured at any fancy store and are easily applied, and for such purposes are more dainty cover upon a shelf dressed like this, one cannot but appreciate how much actual



FIGURE NO. 2.—EMBROIDERY DESIGN FOR SCARF ON SIDBOARD.

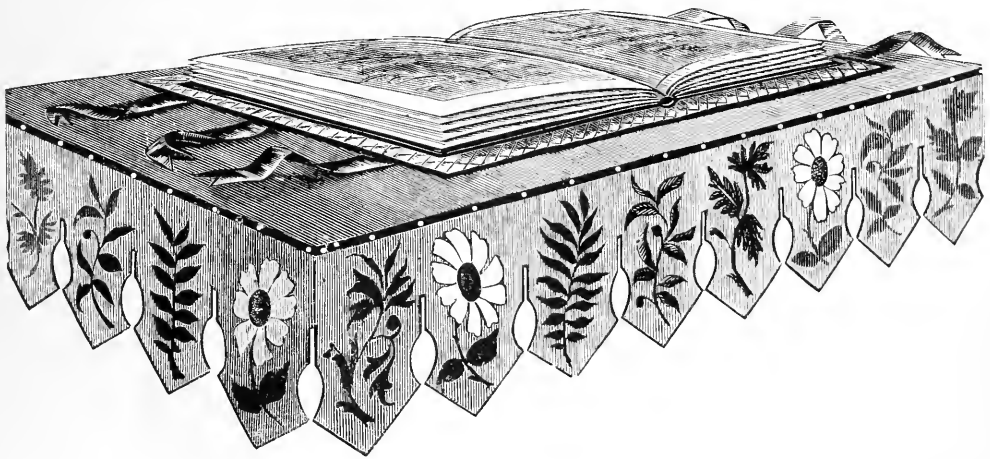


FIGURE NO. 3.—SHELF-DRAPERY.

effective than fine embroidery. The edges are bound with velvet, but, if desired, they may be pinked. As the book lies open in its beauty may be produced at very slight expense and with little trouble to willing and deft hands.





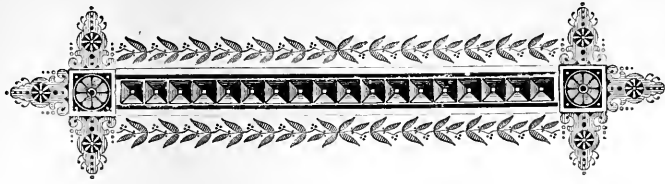
• LAVA WORK. •

THIS new and beautiful method of decorating Armenian pottery, vases, bottles, umbrella-stands, picture-frames, etc., is done in the following manner: The lava comes in cans; the top of the can is made of thin tin and over this is a loose cover of thick tin. Remove the outside cover and cut the thin tin close to the side all round. When not in use place the loose cover tightly over the can. See that the surface of the vase or bottle to be decorated is thoroughly clean and dry, and cover it lightly with gum shellac; then apply the lava with a palette-knife, spreading on a coating about an eighth of an inch thick.

The next step is to produce a network of raised figures or designs in the lava. This is done by marking or scoring the surface with a sharpened pencil, the point being held firmly in the vase and moved about in a series of irregular curves; a series of ridges is produced by tangled scroll-work over the entire surface. When the marking is completed the article should be set aside to harden, which will take twenty-four hours.

When perfectly dry, apply a coat of lacquer evenly over the entire surface; this will dry in two hours. The lacquer comes in three-ounce bottles, and costs twenty-five cents. The work is now ready for the last coat, which may be any color of gold or bronze paint or any luster shade.





CHAPTER VIII.

SACHETS.



REFINED preference for faint aromas rather than for strong scents makes novel shapes in sachet cases for holding the delicate powder eagerly sought for, and ladies who have many of these pretty trifles always desire more. This chapter illustrates and explains a number of pretty sachets.

cornered, and applied points of ribbon decorate one side, while the bottom is decorated with ribbons gathered to the lower corners and tied together near the left corner. Scraps of fancy silks, velvets or ribbons may be thus utilized, and frequently the three will be seen in one sachet. Of course, the customary filling of cotton, well-sprinkled with sachet-powder, is requisite, but it should not be too compact.

Sachet.

FIGURE NO. 1.—Three varieties of pretty

Japanese Sachet.

FIGURE NO. 2.—This engraving illustrates

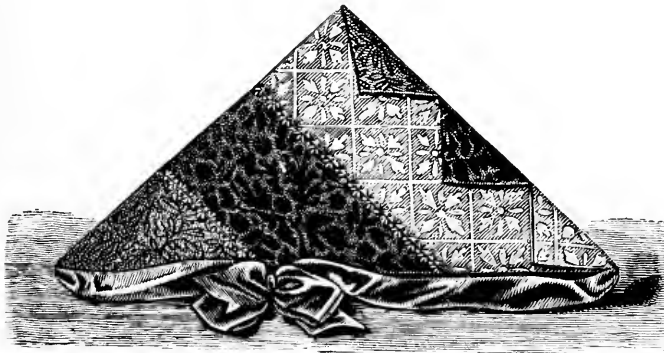


FIGURE NO. 1.—SACHET.

ribbon are joined to form this beautiful sachet, and fancy stitching in colored silk is made along the seams. The shape is three-

a double sachet, which is made of a Japanese napkin showing an artistic design in pretty colors. The napkin is folded double, joined

at the sides and ends, and lightly filled with cotton well-sprinkled with the favorite sachet- is pushed toward either end, the ribbon divid- ing the sachet into two parts. The napkins



FIGURE NO. 2.—JAPANESE SACHET.

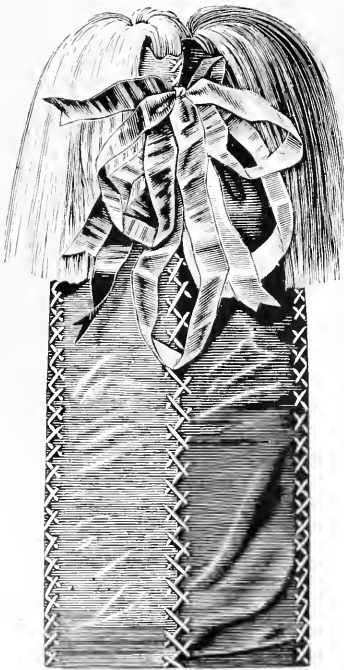


FIGURE NO. 3.—RIBBON SACHET.



FIGURE NO. 4.—FANCY SACHET.

powder. A ribbon is tied tightly in a bow about the center of the napkin, and the filling may be procured in great variety of sizes and designs, and they cost very little. Such

sachets may be used like a chair scarf, or they may be fastened wherever they will be effective. The ribbon may be of any preferred color, violet and heliotrope being used with sachets of those perfumes.

Ribbon Sachet.

FIGURE NO. 3.—Two shades of ribbon are united to form this sachet, which is in bag shape, the ribbon being joined by fine over-and-over stitches and the joinings decorated with fancy stitching done with different colored silk. The ends of the ribbon are ravelled to form a deep fringe, which falls over in a cascade on either side. The bag is filled

bag is faced with silk, and far enough below the top to form a full, pretty frill; it is closed by a wide feather-edged ribbon that is gracefully tied in an immense bow, the words "Birthday Greeting" embroidered in bullion decorating the loops. Any preferred colors may be selected for the sachet, three shades of heliotrope, green, blue or yellow being especially effective. The ribbons may be of different colors.

Sachet.

FIGURE NO. 5.—A plain India silk handkerchief or a square of India silk hemmed at the edges may be used for this exhaler of

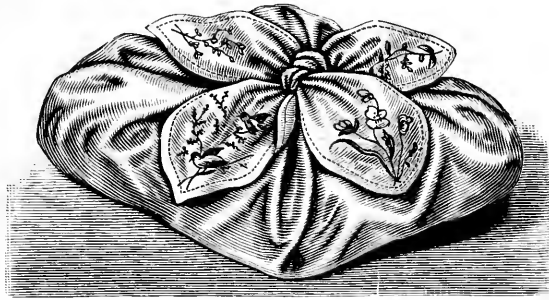


FIGURE NO. 5.—SACHET.

with cotton well-sprinkled with the favorite perfume powder, and is tied in with narrow ribbon of the two shades, the ribbon being tied in many long loops and ends. Any preferred colors may be chosen, and the ribbon may be of one or two varieties, the width depending upon the size of the sachet.

Fancy Sachet.

FIGURE NO. 4.—Three shades of grosgrain ribbon are used in this sachet. The ribbons are frayed to form a deep fringe at the bottom and are joined to form a bag which is filled with cotton, well-sprinkled with the favorite perfume powder. Fancy stitching is made on either side of all the seams; the top of the

delightful odors. The sachet is filled with cotton well-sprinkled with perfume powder, and tied together as pictured, the ends being spread out and each decorated with a different design done in Kensington outline or satin stitch in suitable colors. The correct sizes for the designs are given at Figures Nos. 6, 7, 8 and 9. The handkerchief or silk may be of any preferred color.

Embroidery Designs for Sachet.

FIGURES NOS. 6, 7, 8 AND 9.—These designs are the proper size for the sachet pictured at Figure No. 4, and may be done in satin stitch, solid Kensington or outline stitch, or they may be painted, as preferred. The

designs are also handsome for decorating other articles, such as *mouchoir* and glove cases, scarfs, tidies, etc.

closely, and tied together at the top with ribbon in two or three contrasting colors. Each bag may be of a different color, or all



FIGURE NO. 6.



FIGURE NO. 7.



FIGURE NO. 8.



FIGURE NO. 9.

Sachet Card-Receiver.

FIGURE NO. 10.—This unique card-receiver is composed of three satin bags drawn in

may be of one color, as desired. The bags are filled with cotton, thickly sprinkled with sachet powder, and at the bottom of each

bag are formed two compartments for cards. The bags may be elaborated with floral or other embroidery designs, or the cards in the compartments may be specified in prettily embroidered or painted letters on each bag.

effect is produced by leaving the compartments plain. Satin, silk, velvet, plush, etc., will be handsome for accessories of this kind, and any preferred combination of colors may be realized.



FIGURE NO. 10.—SACHET CARD-RECEIVER.

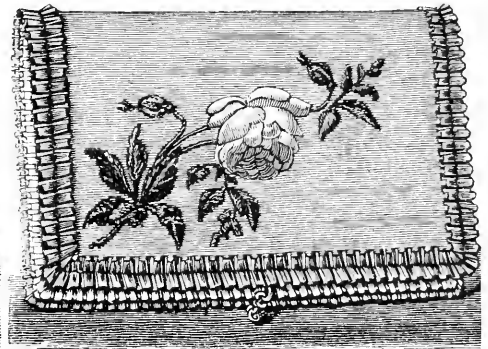


FIGURE NO. 11.—HANDKERCHIEF-CASE, CLOSED.

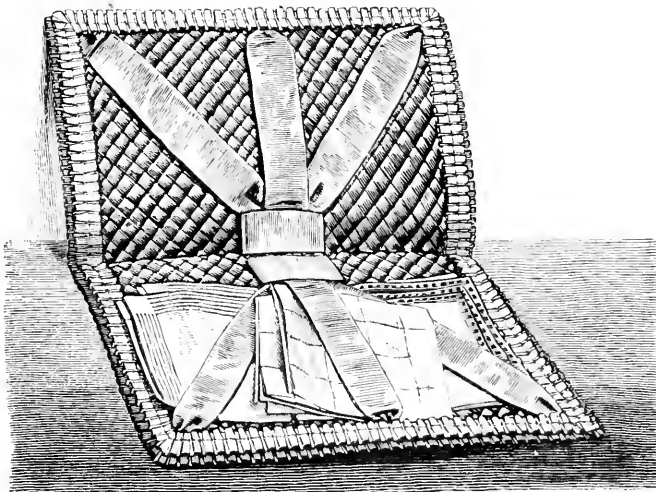


FIGURE NO. 12.—HANDKERCHIEF-CASE, OPEN.

One or all of the compartments may be decorated with embroidery or hand-painting, but if the bags are elaborately decorated the best

Handkerchief Case.

FIGURES NOS. 11 AND 12.—This is a very pretty and popular receptacle for one's hand-

kerchiefs. It is made of corded silk and lined with quilted satin of a delicate color. At Figure No. 11 the case is shown closed, while at Figure No. 12 it is seen open, with

the case was selected from Kursheedt's Standard floral appliquéés. A strap of ribbon, the color of the quilted satin, confines the ends of three strips of ribbon, on either side of the



FIGURE NO. 13.—COMPLETED GRAPE.

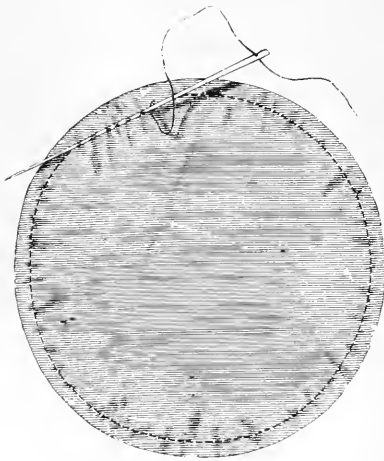


FIGURE NO. 14.—SHOWING THE EXACT SIZE OF EACH GRAPE SECTION, AND ILLUSTRATING THE METHOD OF MAKING THE GRAPE.

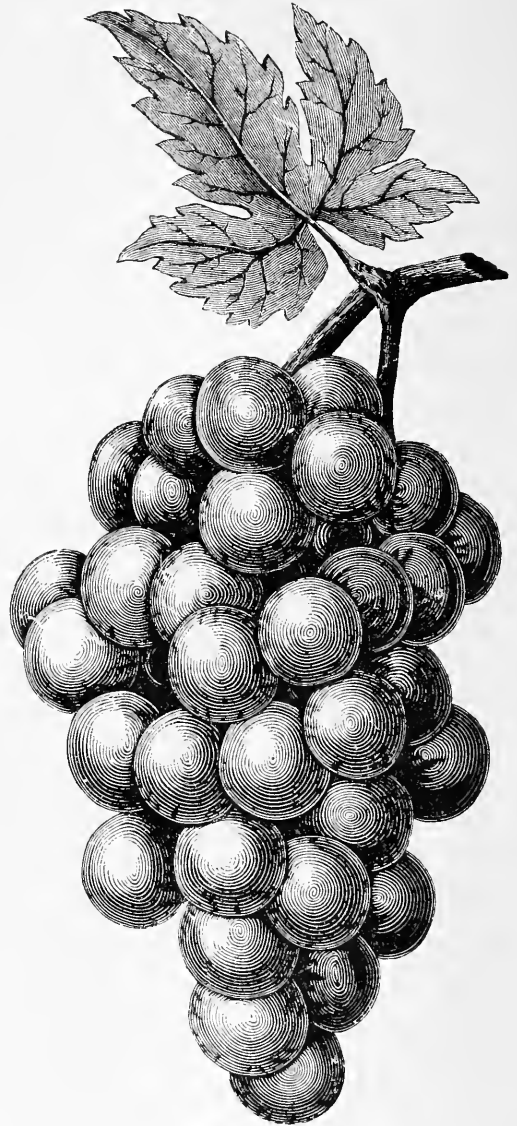


FIGURE NO. 15.—GRAPE-SACHET.

the handkerchiefs properly placed. A quille of ribbon borders the case on both sides, the colors matching the materials. The spray of flowers appliquééd on the upper side of

folding of the case, the ribbons extending to the corners and the center of the front edges, where they are gathered under the quille. Plush, velvet, Surah, etc., may be used and

the lining may be of plain Surah or satin, and amply wadded. Of course, it is understood that it is always well sprinkled with the favorite sachet-powder of the possessor.

are shown by Figure No. 14, which also plainly illustrates how each section should be "run" all around near the edge for gathering it. The gathering thread is drawn up as

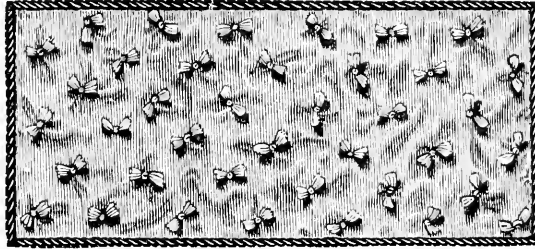


FIGURE NO. 16.—SACHET.



FIGURE NO. 17.—RIBBON SACHET.

Grape-Sachet, and Method of Making It.

FIGURES NOS. 13, 14 AND 15.—These engravings illustrate a pretty and artistic novelty in sachet cases, and also show how exceedingly simple is the construction of this dainty perfume-holder. The exact shape and size of the sections used in making the grapes

tightly as possible, and the little bag thus formed is filled with cotton lightly sprinkled with any favorite sachet-powder. A piece of wire is inserted for the stem, and then the grape is in the complete form pictured by Figure No. 13. When a suitable number of grapes have thus been made, they are grace-

fully clustered on a rubber stem taken from an artificial flower-spray, as pictured at Figure No. 15. The grapes should hang in abundance from the stem, and the leaf may be an artificial grape-leaf or may be cut from plush, velvet, felt cloth, etc., and have veins embroidered with silk or floss. Deep-prune, dark-claret, wine, black and dark-blue are suitable colors for such cases, and the material may be silk, satin or Surah, as preferred. When proper colors are selected, the case looks like a realistic bunch of this very delicious fruit.

Sachet.

FIGURE NO. 16.—For the bottom of the bureau drawers this pretty sachet is intended. It is cut the size of the floor of the drawer and may be of silk, satin, Silesia, cambric, crétonne, etc., and edged all round with cord. Layers of cotton sprinkled with perfume powder are added, and the upper side is decorated with tufts of embroidery silk.

Ribbon Sachet.

FIGURE NO. 17.—A very dainty perfume-holder is here illustrated. Two pieces of wide ribbon, baby-blue in color and each about five-eighths of a yard in length, are sewed together to within about five inches of the ends, the seams being drawn slightly so as to produce a little fulness. The parts are also joined between the ends of these seams, the bag thus formed being filled with cotton thoroughly sprinkled with the favorite sachet powder. The ends are carefully frayed out and fall in the full, fluffy cascades pictured in the engraving. Upon one or upon each side of the sachet in the lower right-hand corner, is embroidered a pretty spray of daisies, golden-rod, etc., and at the top, directly at the center of the seam, is fastened a very large, full-looped bow of Bordeaux satin

ribbon; the bright yellow of the golden-rod, the gold and white of the daisies, the deep greens of the foliage and the deep rich red of the ribbon contrasting very beautifully with the delicate blue of the article itself. Of course, any combination of colors may be selected, and the design may be hand-painted instead of embroidered, or any other design may be adopted. The exact size of the spray and the method of embroidering it are illustrated and described at Figure No. 18.

Spray of Wild Flowers.

FIGURE NO. 18.—This handsome spray is used in embroidering the ribbon sachet illustrated at Figure No. 17. It may, however, be selected to decorate table-scarfs, lambrequins, book-covers, etc., and is given in about the correct size of the flowers. The petals of the daisies may be formed of white ribbon or of solid embroidery, and the centers of golden floss in knot stitch. The golden-rod should be done in chenille stitch to look natural, and the stems, leaves, and bud in South-Kensington stitch. Only the outline of the design is given, so that the entire effect need only be outlined. Pale blue ribbon is used for corn-flowers.

Ribbon Sachet.

FIGURE NO. 19.—This dainty perfume-holder is made of two shades of ribbon woven in basket fashion. The foundation of the article may be a piece of cardboard, the ordinary blotting-paper covered, bag-like, with canton flannel or sheet wadding thickly sprinkled with whatever kind of sachet-powder is preferred. Fancy stitches are done with embroidery silks of different colors at the corners of the squares, but usually these sachets are finished without the stitches and are equally pretty when they are omitted. Bows of ribbon are fastened to three corners of the sachet, and a ribbon for suspension is

fastened at the remaining corner. The additional features of the affair. Two contrasting



FIGURE NO. 18.—SPRAY OF WILD FLOWERS.

tion of the bows is one of the most ornamental colors are most effective in articles of this

kind, though sometimes only one color is used. Orange and white, pink and blue, olive with gold or crimson or blue, purple with lavender, green with crimson or gold, and blue with gold, pink or canary, are all effective. The width of ribbon selected is No. 3. Such sachets are often completed

above the fringe, with two shades of very narrow picot ribbon bunched in many loops. A row of beads conceals the joining seams, and the filling of cotton is well sprinkled with the favorite powder. Any two colors or shades may be combined in sachets of this kind, personal taste being the arbiter in such matters.

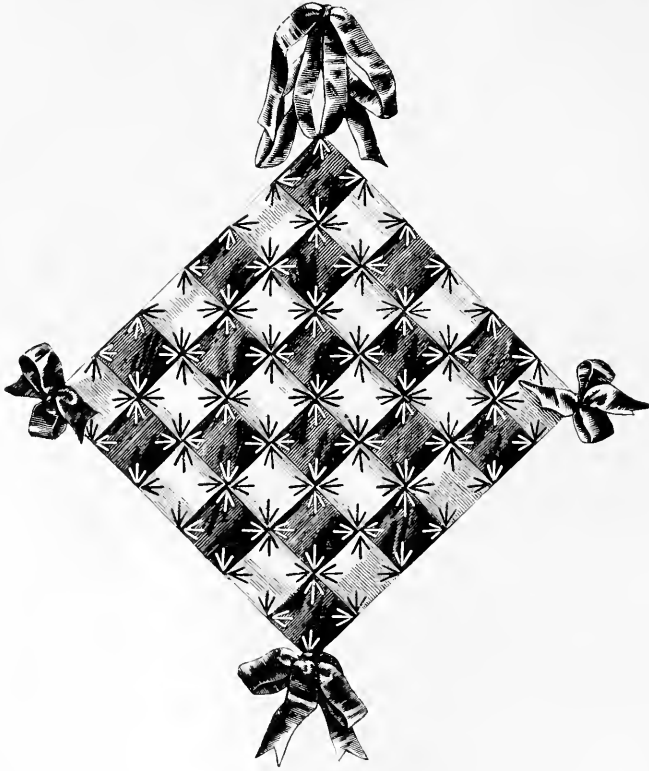


FIGURE NO. 19.—RIBBON SACHET.

without the fancy stitching, and to some tastes the less elaborate effect is the more refined.

Sachet.

FIGURE NO. 20.—Four strips of wide ribbon in two contrasting shades are joined to form this pretty sachet. They are deeply fringed at their ends and tied in tightly, just

Violet Sachet.

FIGURE NO. 21.—This dainty sachet is made of two strips of violet ribbon joined at the long edges and carefully fringed at the ends, the fringe being visible beyond a ruffle of deep lace, which turns toward it over the seaming. The filling may be done with cotton sprinkled with violet orris root, or dried violets may be used and a bunch of artificial

violets be fastened near one corner at the top. The words "Sweet Violets" are embroi- also may be painted. Any colors of ribbon may be used, though the violet shades are

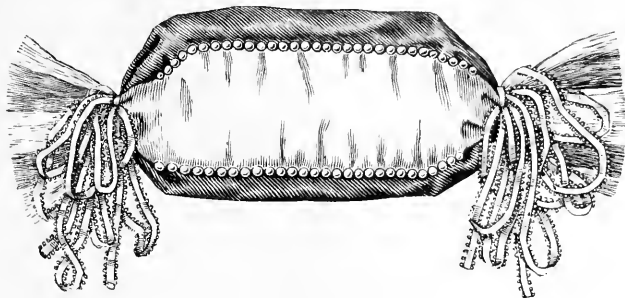


FIGURE NO. 20.—SACHET



FIGURE NO. 21.—VIOLET SACHET.



FIGURE NO. 22.—WORD DECORATION FOR A VIOLET SACHET.

dered in silver thread and are shown in a graceful lettering at Figure No. 22. They may be painted if preferred, and the flowers more suggestive of the fragrant perfume of which the sachet is redolent, and are, therefore, more in harmony with the *ensemble*.

Sachet Bags.

FIGURE NO. 23.—A very unique arrangement for holding sachet powder is illustrated by these two bags which are filled with

together as illustrated, and their opposite corners tacked securely to each other. The floral design is of course painted on each section of material before it is made up into



FIGURE NO. 23.—SACHET BAGS.

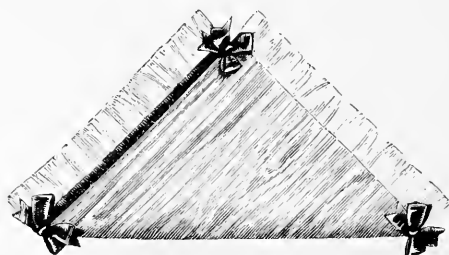


FIGURE NO. 24.—SACHET BAG.

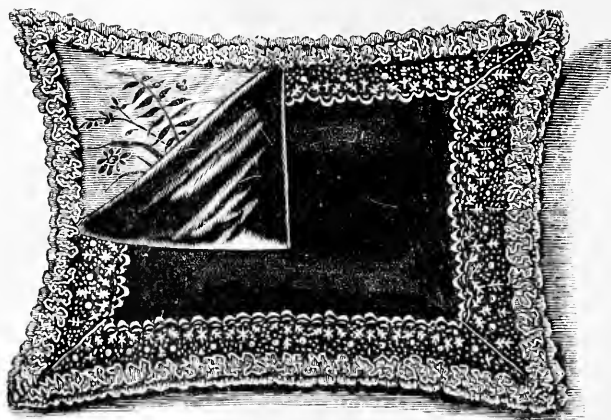


FIGURE NO. 25.—SACHET AND PINCUSHION.

cotton that has been sprinkled with violet powder, and then tied in miller's fashion at their tops. One bag is of light silk and the other of dark satin, and the two are laid

bag shape, as is also the Greek key design on the darker one. The ornamentation may be embroidered instead of painted, and any other design admired may be selected.

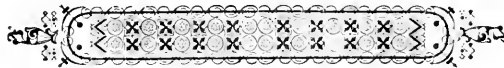
Sachet Bag.

FIGURE NO. 24.—The bag is made of a square of muslin, Silesia, sateen or cambric folded triangularly, sewed up and filled with cotton well sprinkled with the favorite perfume. The cover is a larger square of silk fringed out at two edges, just enough to leave the unfringed portion the same size as the square forming the bag. The silk section is then similarly folded, with the fringe to fall beyond the edges; and the corners are tacked under pretty bows of ribbon. Watered, plain, striped or figured silk or satin or wide fancy ribbon may be used, and may be of dainty or bright colors to please the fancy. The sachet may be large or small, as preferred, and may be decorated with hand-painting or embroidery.

Sachet and Pincushion.

FIGURE NO. 25.—This pretty cushion is

made of scarlet satin and finished around the edges with a box-plaiting of Languedoc lace. Just above this, on the upper side, is flatly applied a bordering of lace, looking well on the rich background. In the upper left-hand corner the satin is turned back, showing a corner of yellow satin on which is painted a spray of flowers. Ladies not understanding the use of the brush can carefully, and with as good a result, transfer one of the decalcomanie or French Art pictures to the place where it is needed. In order to make this pincushion and sachet-case, it will be necessary to put a layer of cotton, on which some favorite powder has been thickly spread, next to the top. Heliotrope, violet, stephanotis and other faint odors are all desirable in sachet-powders. If preferred, darned lace or any variety preferred may be used instead of the Languedoc.



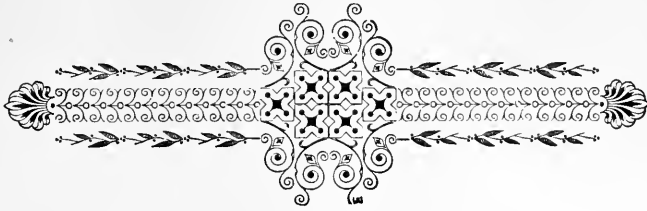


A JEWEL OF A BOX.

PERHAPS it would be better to call it a flower of a box, as it is partially concealed by blossoms, but we will explain how it is made and then whoever duplicates it can decide upon a name for it. An ordinary white paste-board box forms the foundation, the size being best described by saying that it held a pound of confectionery. A scrap of blue satin covers the under side and another overlies the bottom, inside; its edges being tacked beneath a piece of thin cardboard, which exactly fits into the box. Satin ribbon of the same shade and the narrow ribbosine used in fancy work are employed for covering the sides, the ribbon on the inside being laid in smoothly and tacked at the angles with a needle threaded with ribbosine, the ends of the latter being daintily bowed. Around the outside a ribbon is drawn smoothly, its ends being joined at one corner. That portion of the cover which slips over the box is now removed and the remaining flat portion is covered on both sides with satin, two tiny bits of the ribbosine being sewed beneath the lining at one edge. The corresponding edges of the ribbon inside and outside the sides of the box are now neatly sewed together with an over-and-over stitch, except where the remaining ends of

these short pieces of ribbosine are to be inserted—this being, however, left almost till the last. The cover is now overlaid with forget-me-not blossoms and their fine foliage, the leaves and flowers being detached from their stems wherever needful to permit of sewing them almost flatly. It is not difficult to do this but it takes care and patience to achieve the desired result. Having arranged the floral portion the loose ends of ribbosine are slipped into their places between the back of the box and its lining and securely fastened to form hinges. To the cover at the center of its front edge is fastened a piece of narrow ribbon, and to the edge of the box another. These two are tied together to close the cover, and upon each front corner of the box is fastened a pretty bow. What to do with it? Well, the one we have described constitutes a most attractive ornament for a dressing case where it serves to hold some trifle of use or ornament, and even if it answered no practical purpose it is its own sufficient excuse for being. The one who devised it laughingly claims as her greatest talent the ability of being able to make pretty things out of scraps. That it is a pleasant one, nobody will deny.





CHAPTER IX.

Artistic Designs for Patchwork Quilts and Sofa-Pillow.



THE making of patchwork quilts, without losing its commendable attributes of economy and utility, has gained in artistic possibilities, and effective designs are much appreciated. Those illustrated in this chapter are sure to be admired, as they

Herring-bone Patchwork Quilt, and Diagram for Shaping Sections.

FIGURE NO. 1, AND DIAGRAM A.—The patchwork quilt illustrated at this figure is made of black and orange calico and lined with light-blue. These colors are well calculated to secure the gorgeous appearance admired in quilts of this kind, but any others preferred may be substituted for them. The shape of the sections is pictured at diagram



FIGURE NO. 1.

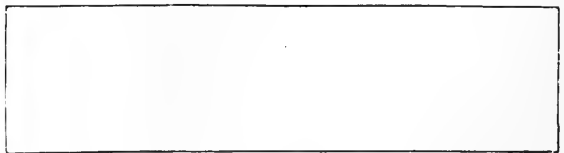


DIAGRAM A.

FIGURE NO. 1 AND DIAGRAM A.—HERRING-BONE PATCHWORK QUILT, AND DIAGRAM FOR SHAPING SECTIONS.

are very pretty and not too elaborate.

A. which also shows the correct size, no

allowance being made for seams. The strips are joined as follows: Two pieces are placed at right angles with each other, the end of one being joined to one long side of the other near its end. After a number of parts have been connected in this way, they are joined together so that the angles fit in smoothly. The utmost care must be taken to have all the parts uniform. Figured goods in two colors may be used instead of plain, with good effect. Sometimes the pieces are basted over stiff paper and then top-sewed together

ments of the sections pictured are shown at diagram F. For each oblong, ten sections like diagram A, two sections like diagram B, nine sections like diagram C, four sections like diagram D, and four sections like diagram E, will be required. The inner lines show where seams are to be made. The parts are to be arranged as shown at diagram F, and when properly placed will look as in diagram G. When the sections are all joined, the rays are put in with lines of floss, which may be of

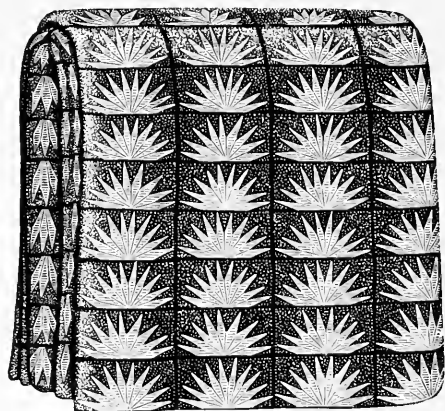


FIGURE NO. 2.—SUN-BURST PATCHWORK.

to insure uniformity, the paper being removed when the parts are joined.

Sun-Burst Patchwork, and Diagrams for Shaping and Arranging the Sections.

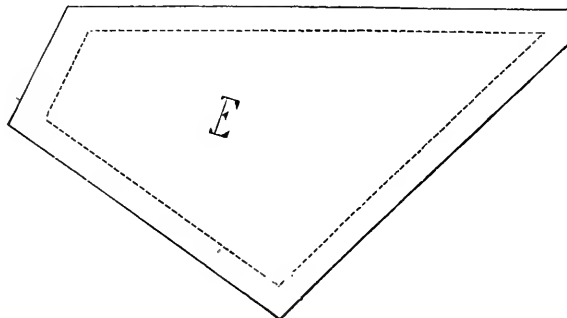
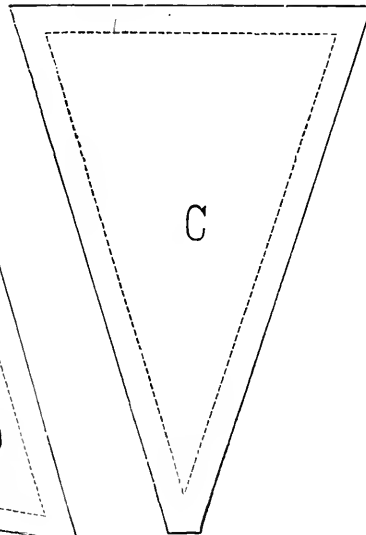
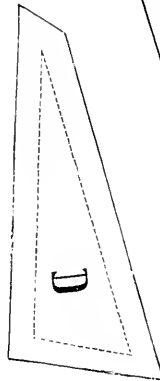
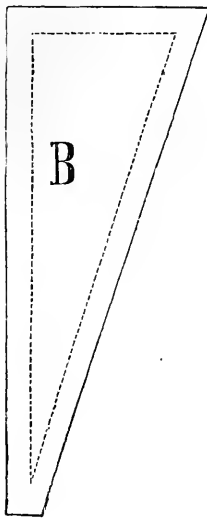
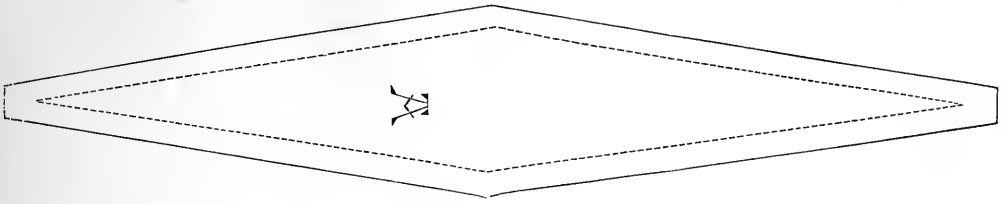
FIGURE NO. 2, AND DIAGRAMS A, B, C, D, E, F AND G.—At Figure No. 2 the quilt is pictured made of black velvet and orange silk—a specially suitable combination. The correct sizes and shapes of the sections are given at diagrams A, B, C, D and E, and half the size of the oblong and the proper arrange-

contrasting color as shown at diagram G. When enough oblongs for the quilt are completed they are joined together. Sometimes several colors will be introduced in an oblong, and the arrangement of colors and materials will be different in several sets of oblongs.

Sofa-Pillow.

FIGURE NO. 3.—This handsome sofa-pillow is made of velvet and plush, applied in uniformly shaped sections to a square of satin with a variety of pretty stitches in numerous

shades of silk floss. The edges of the pillow the square forming one side of the pillow, and



are bordered with heavy cord. The effect of also the diagram for obtaining the exact size

and shape of the sections are illustrated at
Figures Nos. 4 and 5.

illustrates the Japanese effect in the peculiar
management of its uniformly shaped pieces,

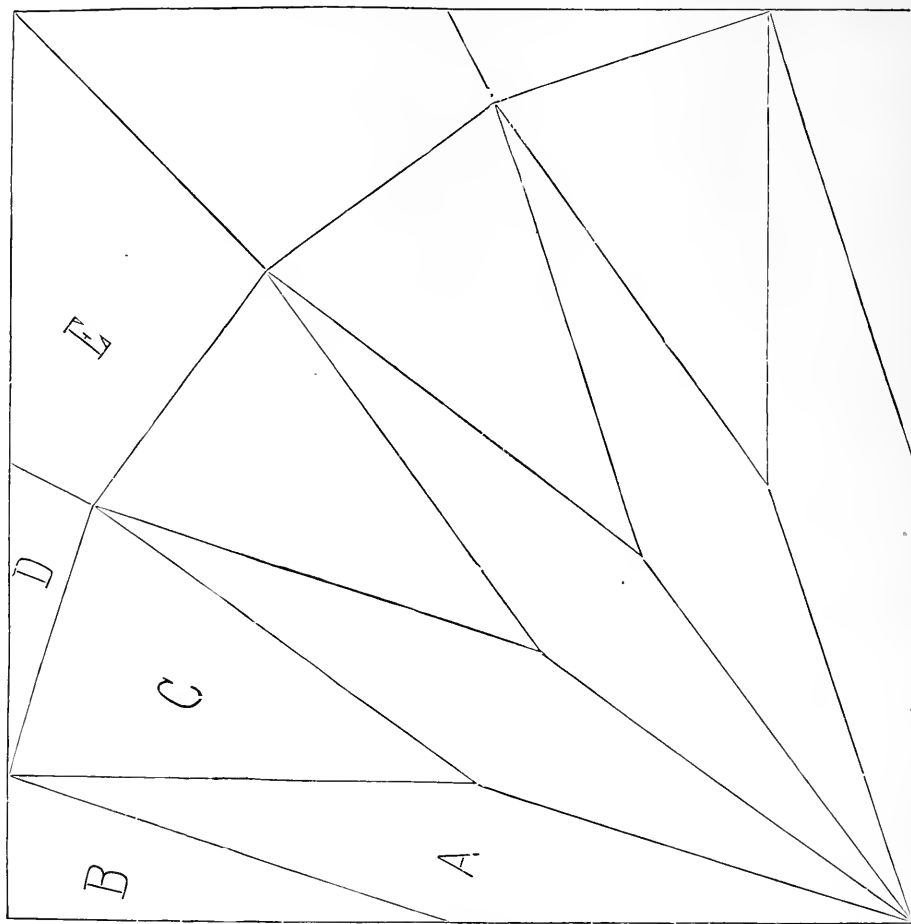


DIAGRAM F.

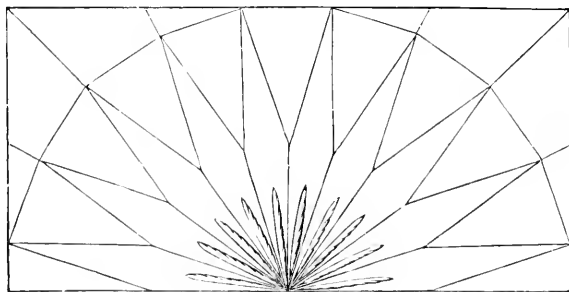


DIAGRAM G.

DIAGRAMS A, B, C, D, E, F AND G.—SHAPES AND ARRANGEMENT OF SECTIONS FOR
SUN-BURST PATCHWORK.

Square of Patchwork for Top of Sofa-Pillow.

FIGURE NO. 5.—This square of patchwork

and the mosaic or crazy effect in the brill-
iancy of its coloring and the variety of its

stitches. The sections are all shaped exactly or silk, so that the points fit perfectly in the like the diagram shown at Figure No. 4, which angles, and the contrasting background is

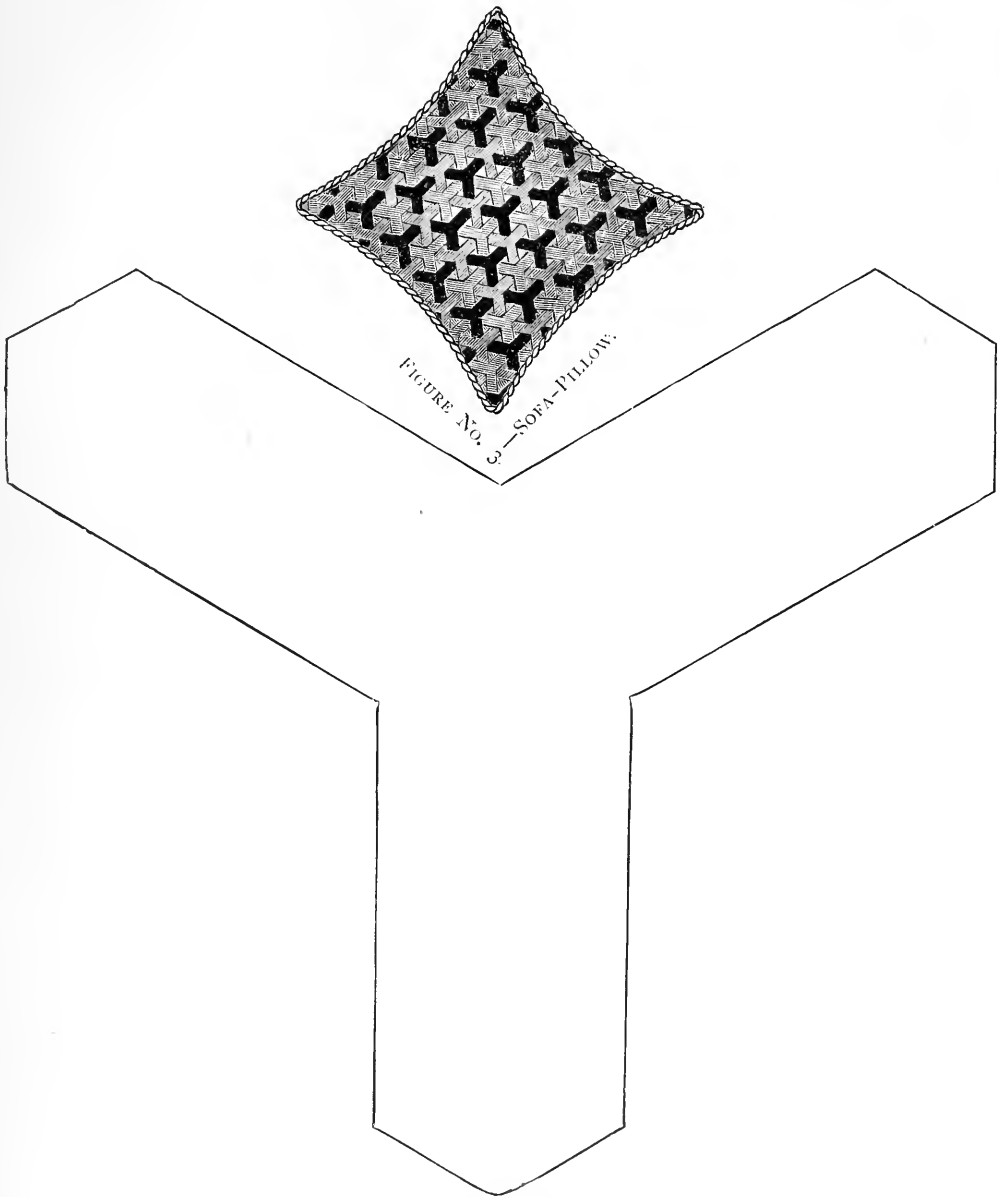


FIGURE NO. 4.—DIAGRAM FOR SHAPING SECTIONS OF
PATCHWORK FOR SOFA-PILLOW.

is of the correct size. They are then visible in triangles between the sections. arranged upon a square section of bright satin Every variety of known fancy stitch is used in

applying and embellishing the sections, and also in decorating the triangular spaces. Velvet and plush for the sections, and satin

ting velvet or plush, it is best to cover the back with a thin layer of mucilage, shellac, white of egg, or some other gummy sub-

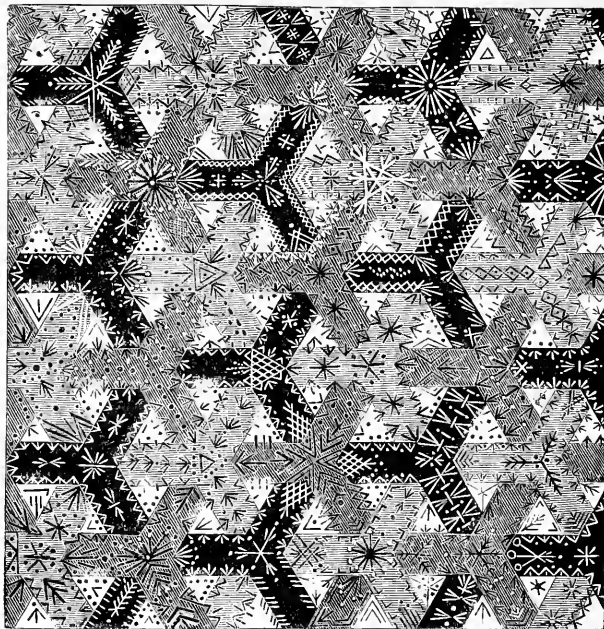
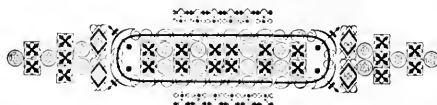
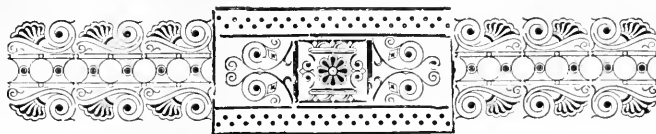


FIGURE NO. 5.—SQUARE OF PATCHWORK FOR TOP OF SOFA-PILLOW.

for the background, make a handsome combination. Velvet, plush or silk in contrasting shades also results beautifully. Before cut-

stance, and allow it to dry well. This prevents the material from fraying and keeps the sections in proper shape.





CHAPTER X.

TENNIS-RACKET COVER.



THE construction and decoration of tennis-racket covers supplies pretty and interesting occupation to ladies who play, or whose friends enjoy the game. That these covers may be made things of beauty as well as use is undebatable, but the

shaped; that found, neatness of execution in putting the parts together and in the decoration is all that is needed to achieve perfect success.

Linen, felt, cloth, flannel, pongee, plush, crash, etc., are used for the covers, and the initials of the owner are painted or solidly



FIGURE NO. 1.—TENNIS-RACKET COVER.

first and all important requirement is a suitable pattern by which they may be perfectly

worked, or outlined in Kensington stitch on the front, while a large floral or other decora-

tion elaborates the back. This design may be painted, embroidered or *en appliqué*. Instead of flowers the insignia of the club or some original design may be used, if preferred; and the initials or monogram may be in metal. Dark colors are favored, but any preferred color may be used; and original effects may be achieved in color and decoration. The cover pictured shows only one of the many beautiful results that may be achieved, and for those wishing to produce the

across the edge of the lap, and the initial letters are worked in solid embroidery. The outlines for the letters are shown at Figure No. 2. The handsome spray decorating the back is also done in solid embroidery in colors imitating Nature and is very realistic-looking. The correct size of the spray is given at figure No. 3 on the following page.

Initial Letters for Racket-Cover.

FIGURE NO. 2.—These letters are the proper

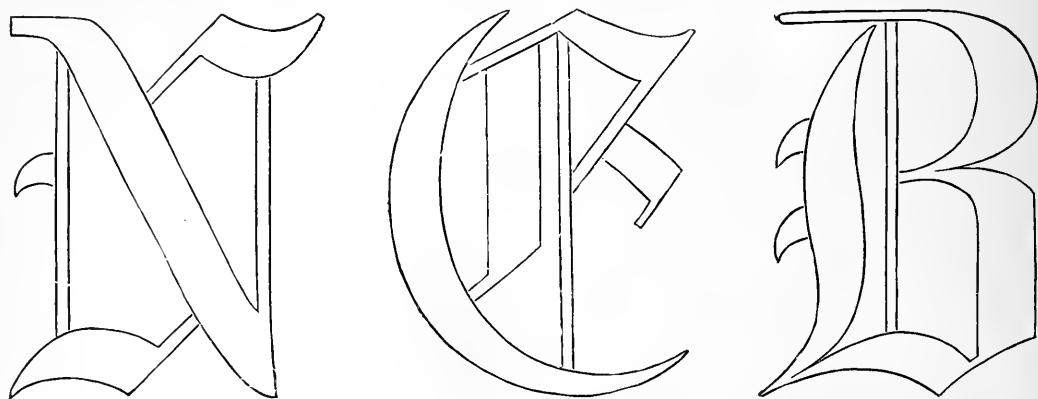


FIGURE NO. 2.—INITIAL LETTERS FOR RACKET-COVER.

same effect the correct sizes of the initial letters used and the floral decoration are represented.

Tennis-Racket Cover.

FIGURE NO. 1.—Cloth in one of the new green shades was used in making this racket-cover, which is shaped by pattern No. 1510, price 5d. or 10 cents. It is perfect in shape and is closed at the center of its lap with ribbon ties. A row of fancy stitching is made

size for the racket-cover, and may be outlined or worked solidly, as preferred. They may also be used to decorate other articles.

Spray for Decorating Racket-Cover.

FIGURE NO. 3.—This beautiful spray of daisies may be done with outline stitch or in solid embroidery, as preferred; but to be effective the natural colors should be chosen.



FIGURE NO. 3.—SPRAY FOR DECORATING RACKET-COVER.

Embroidery Designs.

FIGURES NOS. 4 AND 5.—The balls and rackets illustrated in these engravings are sim-

Bargarran cotton or with crewels, linen or silk. The exact outlines are readily reproduced by any one who has a correct eye, and

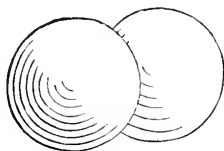


FIGURE NO. 4.

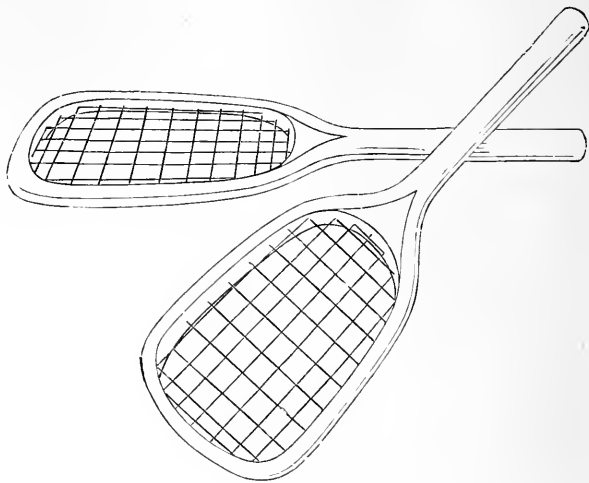
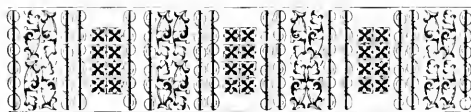
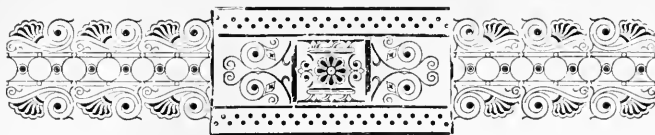


FIGURE NO. 5.

ple but effective garnitures for a racket-cover. They may be done in outline stitch with

they may be traced by those who do not care to rely upon keeping them in mind.





CHAPTER XI.

Fancy Book-Cover, and Cases for Books and Engravings.



EXQUISITE bindings soon become ruins if they are not protected from the rays of the sun and from the dust. Not all the care in the world will preserve a book exposed to these evils, unless it is covered; and as the owner is loath to hide the beauty under a muslin or paper cover, so artistic taste comes to her help and devises

ual taste may govern the materials employed or the designs wrought upon them, so that a fine field offers for the woman with ideas.

Bible, with Cover.

FIGURE NO. 1.—This illustration shows the bible in its cover, carefully closed and preserved. The outside is of royal purple velvet, the monogram in old-gold and scarlet, and the ribbons of Ottoman, which is soft and



FIGURE NO. 1.—BIBLE, WITH COVER.

just what is needed. The family bible, the photograph album or, indeed, any book of value, may be enclosed in a cover like the one represented, and with a little care a fine effect may be produced. Individ-

ties easily. Silk, satin or cloth may be used for such a cover, and myrtle, bronze, cardinal and dark blue would be suitable tints for other books. Purple, however, seems the most proper to use for any book of a religious

character, as it is so essentially an ecclesiastical color.

Book-Cover Opened.

FIGURE NO. 2.—As will be seen by this engraving, the cover is very easily made. It is cut the size desired in one piece, lined with quilted satin of the same shade, and has ribbon ends which are only employed when the book is closed and the cover fastened. The quilting is done in the familiar "diamond" design and a single sheet of wadding is added

Monogram, in Full Size.

FIGURE NO. 3.—The sacred monogram I. H. S., signifying *Jesus Hominum Salvator*—i. e., Jesus, Saviour of Mankind—is here represented as suitable for a bible cover. It is worked in the satin stitch, with silk floss of bright gold and cardinal shades, which contrast well with the royal purple background. On other books, or even on a bible, monograms of the owner or giver are in good taste. If the workwoman understands how to handle

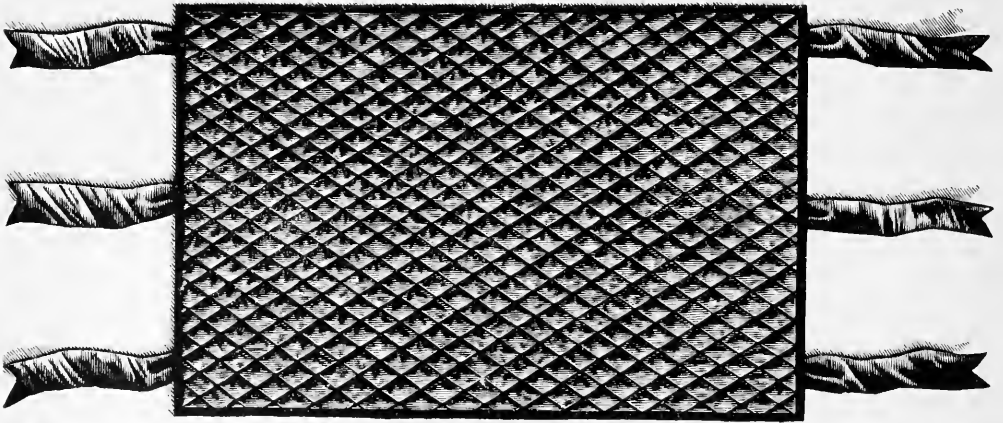


FIGURE NO. 2.—BOOK-COVER, OPENED.

as lining, which tends to keep the book from being scratched. Any more elaborate quilting pattern is admissible; but, as this style may be bought already quilted at the shops, it is oftenest seen. The lining and outside portion are bound together with satin ribbon, which is of the old-gold shade noticeable in the monogram. Care should be taken that a sufficiently wide seam is allowed, or the edges will soon obtrude and present a very ugly appearance: there being no decorative result coming from poor work.

brush and pigment, she may paint instead of embroidering the monogram desired, though it is well to remember that one may take out a mistake that is embroidered, while one that is painted is irreparable.

Embroidered Inscription.

FIGURE NO. 4.—The inscription illustrated will doubtless be preferred by some to the monogram, even though it represents a greater amount of labor. For a purple background, it is done in the deep shades of crim-

son and the light ones of yellow, artistically combined. Silk floss or even arrasene may be used for this purpose, and a rich effect will

and will have no trouble in following them. The outlines are embroidered in satin stitch, the close dark spaces in the well-known darn-

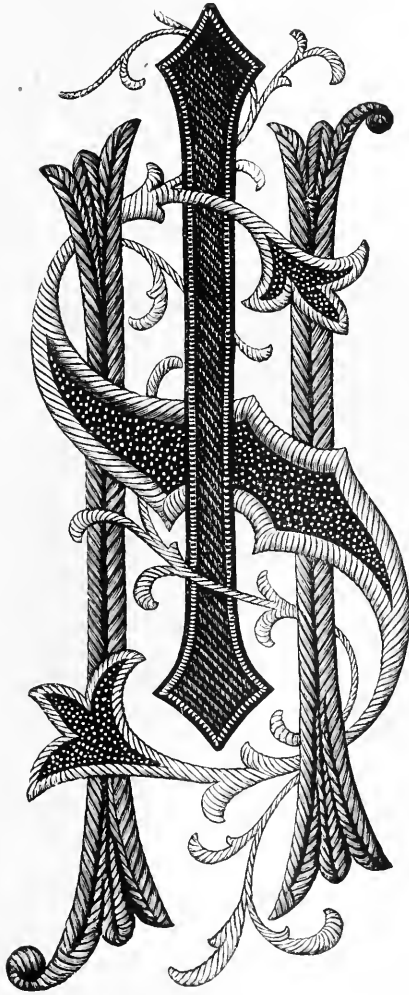


FIGURE NO. 3.—MONOGRAM, IN FULL SIZE.

be produced. As the letters are shown in their full size, any one who embroiders even just a little, can very easily see the details

ing stitch, and the other spaces by crossed threads of floss or silk held at the crossings by knots or beads.



FIGURE NO. 4.—EMBROIDERED.

Table Book-Case.

FIGURE NO. 5.—This useful bookholder may be easily made at home. The frame is of wood, and may be purchased ready for decoration, if desired. It is covered on one side with silk and on the other with velvet, the bottom or floor portion being usually covered

Book Satchel and Diagram for Same.

FIGURES NOS. 6 AND 7.—These two engravings present a neat satchel for a school-girl, and a diagram showing its shape when open. Canvas, an interlining of pasteboard, a lining of stout muslin, and a pair of handles are necessary in constructing it, with ribbon

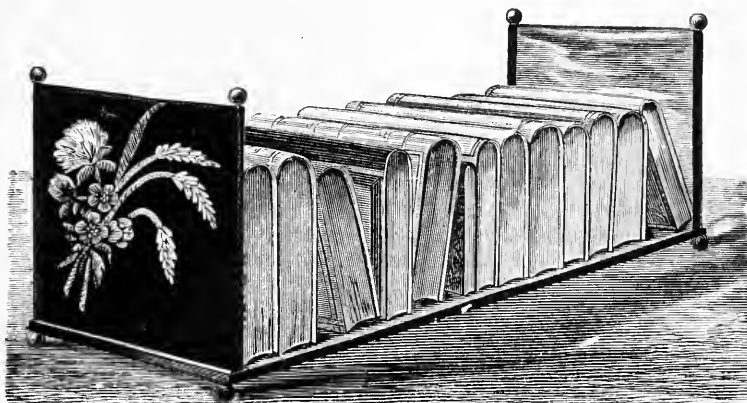
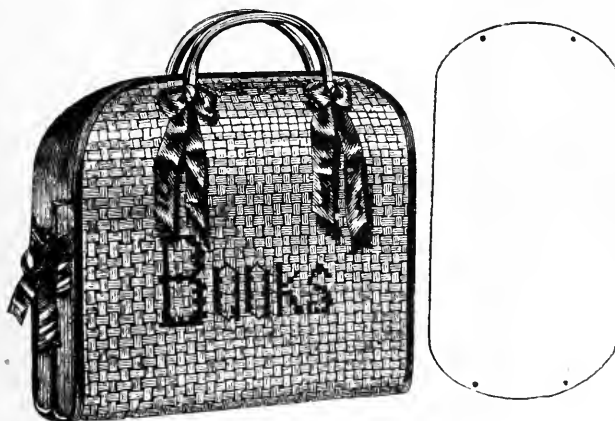


FIGURE NO. 5—TABLE BOOK-CASE.



FIGURES NOS. 6 AND 7.—BOOK SATCHEL, AND DIAGRAM FOR SAME.

alike on both sides. The balls may be of gilt, silver or wood, and are sold ready for use. The velvet on the upright portions is decorated with a beautiful embroidery design, for which appliqué or painting may be substituted, if preferred.

as a finish. The word "Books" may be embroidered on one side, and the name, initials or monogram of the owner on the opposite side. The lining, interlining and outside are bound together with ribbon, and a handle is fastened at each end at the perforations

under ribbon bows. Ties of ribbon are also fastened to each side to hold the books in place; but an end-piece may be used in place of the ties, if preferred. Any other material may be used for the outside, from gingham to kid; the selection depending on circumstances.

shape the sections are to be cut may be obtained by referring to Figure No. 9, which shows the case open, with its overlapping side edges tied in place by ribbons. The sewing should be neatly done and the edges accurately cut. At Figure No. 8 a view of the case as it appears when closed may be seen,



FIGURE NO. 8.—CASE FOR ENGRAVINGS, CLOSED.

Case for Engravings.

FIGURES NOS. 8 AND 9.—These two engravings present views of an article that is as useful as it is decorative, and is a necessity wherever cultivated tastes indulge in the collection of engravings or photogravures. Plush, kid, velvet, satin, leather or any fabric adapted to such uses may be chosen for the outside, and the lining may be quilted silk or satin, chamois or sateen. A good idea of the

the word "Engravings" being worked on one side. Upon a case of *écru* linen this word might be etched with pen and ink, upon leather, satin or plush, it might be painted and the ornamental effect might be enhanced by entwining it with roses or foliage. Personal taste is sole arbiter in this matter and often suggests ornamentation in harmony with the collector's special preferences in the way of pictures. She who

admires natural scenery will find an apt quotation to inscribe upon the case which presentsments of great musicians often inscribes upon the case a few bars from some

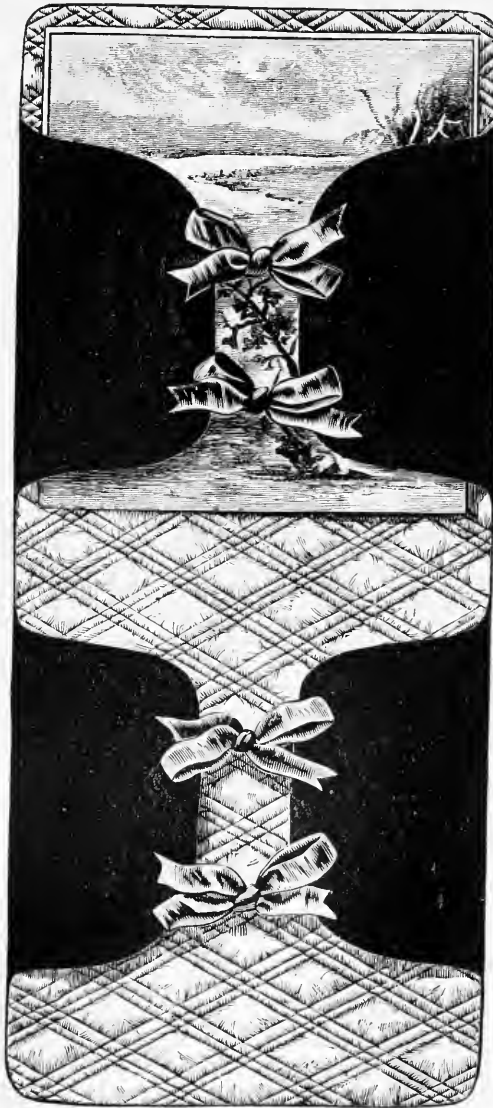


FIGURE NO. 9.—CASE FOR ENGRAVINGS, OPENED.

tects her favorite views, while the musician famous composer's work, or perhaps transfers who delights to gather about her counterfeit thereto her impression of some queen of song.



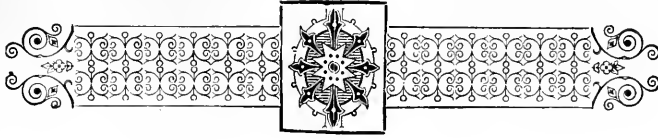


Things that are Thrown Away.

AMONG them are a variety of baskets varying in size and shape from the dumpy, undersized strawberry-basket to the more generous one capable of holding two or three dozens of eggs. They are all rather frail in construction (that is, those which the marketman leaves his goods in), but they are quite strong enough to answer a variety of purposes. A strawberry-basket held under running water and scrubbed lightly with a brush may be freed from fruit stains, if it have any, but very often a basket free from stain is obtained when the early fruit is purchased. Having received whatever freshening it requires, paint the outside with blue, white or pink enamel or with any of the metallic paints, applying the latter with their own special medium or with French glue or thin white mucilage. Line it with Silesia, sateen, India silk or any similar material and its manifold uses will at once suggest themselves. If it is at all uneven or ragged about the top sew on a puffing of the lining material. Should a handle be essential to its usefulness fasten a splint upright to each side and through the tops of these uprights run a ribbon matching the lining, tying its ends in a bow.

A little forethought will enable any one who takes pleasure in adding dainty and useful articles to their surroundings to use advantageously many trifles which to the unthinking have no value. Enamel may be bought in pound cans and applied by anybody who can handle a brush.





CHAPTER XII.

DECORATED EASEL.



FIGURE No. 1.—Such easels may be purchased at any furniture warehouse. The one here pictured is of gilt and ebony. The lambrequin can be easily made, and

loving fingers are always ready for work that beautifies the home. This lambrequin is of olive cloth and is very elaborately garnitured with artistically arranged sprays of luscious-looking grapes and full, short tassels. The lower edge is cut in alternating deep and short points, from each of which depends a tassel. In each short point is applied an arrow-head of garnet velvet, and the rest of the rich garniture consists of the grape-sprays mentioned. The method of making the sprays is illustrated and described at Figures Nos. 2 and 3. Plush, velvet or any lambrequin fabric may be selected, and may be of any preferred color; and the tassels may be as handsome as desired.

Spray of Grapes, and Method of Making the Grapes.

FIGURES NOS. 2 AND 3.—The bunch of luscious fruit shown at Figure No. 3, with its

knotty branch and handsome leaf, is effectively used in decorating the lambrequin on the easel pictured at Figure No. 1. The leaf and branch are embroidered with arrasene in South-Kensington stitch, but the fruit itself is made as shown by Figure No. 2. Take a piece of silk, satin or Surah, cut out the shape of an English shilling or an American twenty-five-cent piece, and over-stitch the circular portion along the edges as shown by Figure No. 2. Draw the thread together tightly, stuffing the bag thus formed loosely with cotton. This forms a grape. In applying the grapes, they are pressed slightly flat and slip-stitched on. They should be bunched as nearly as possible like the natural bunches, and may represent any variety of grape. The leaf and stem should, of course, be of natural tints, and it is not impossible to have the similitude extend to the fruit if care be exercised in the choice of colors. Such sprays may be grouped or arranged in vine or other designs, with handsome effect, on all kinds of lambrequins, table scarfs and covers, etc. Hand painting or embroidery may, if preferred, take the place of the decoration described.

Easels of this, or any other shape preferred, made of unfinished wood, may be purchased and covered with plush or *velours*, driven in to develop some artistic arrangement and the effect is especially attractive. The brass-nail work is easily done by femi-

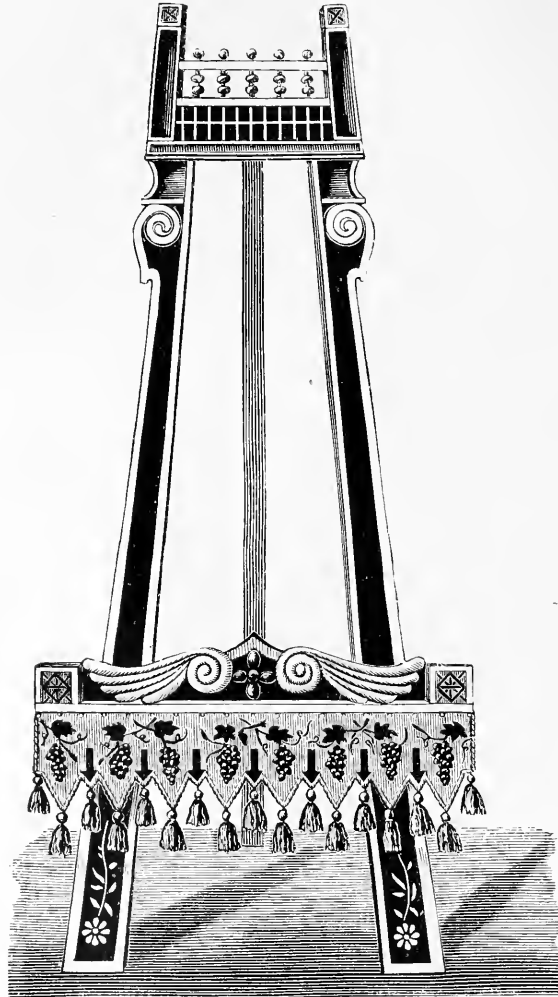


FIGURE NO. 1.—EASEL DECORATED.

the covering being held in place with short, nine hands and is very fascinating. The fancy brass-headed nails. Similar nails are tacks or nails may be purchased by the

dozen, ounce or gross for a moderate sum and judge how much force is necessary to send the shape of the article to be ornamented each nail into the wood with one blow.



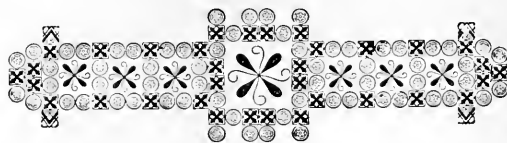
FIGURE NO. 2.

FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—SPRAY OF GRAPES, AND METHOD OF MAKING THE GRAPES.

usually suggests appropriate designs. A Repeated hammering is apt to decapitate little practice will enable a novice to them.





A Couple of Carriage Robes.

ONE is of dust-colored linen, and its border of the robe slashes are made in the opposite decoration is a scroll design worked in button-hole stitch with Bargarren cotton over a fine purlette cord. The button-holing is in red and the cord is a shade lighter than the linen. The one whose pretty phaeton claims the robe has her interlinked initials worked in the center in the same manner. The finish is a fringe of Bargarren cotton in the three shades. Such a fringe may be knotted in or purchased ready for sewing on; its purchase being commended to those whose leisure time is limited.

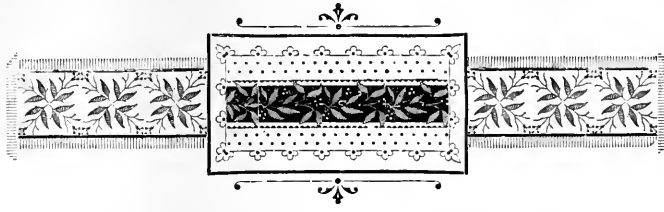
The other robe is quite as simple, but so dainty that it is at once recognized as belonging to the carriage of His Majesty—the Baby. It is an oblong section of delicate mode colored felt, and its edges are cut in large pinked scollops and underlaid with a border of similar scollops cut from sky-blue felt. Inside the inner scollops of each side cross-wise slashes about an inch and a half wide are made at intervals of an inch apart. Through these slashes are run blue ribbons matching the outer scollops, their ends being frayed out to form a fringed finish and falling even with the ends. At the top and bottom

direction and through these are run ribbons, the ends of which are fastened to the robe underneath. The effect is especially pretty and the cost is a mere trifle, while the short time consumed in making such a robe is certain to win favor for it with busy women.

If the saving of time be a matter of lesser importance, a felt robe may be elaborated in the following manner with very pleasing results. After the edge has been scolloped, a pretty design is traced or stamped inside the margin and then cut out with sharp, short-bladed scissors. Contrasting material is then applied to the under side so as to show through the open spaces, and the edges of the design are button-holed with silk or flax thread.

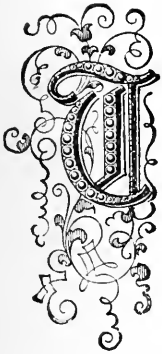
A very pretty robe elaborated in this style is of fawn-colored billiard-cloth, with the same material in a darker shade underlying the design, which is in clover-leaf pattern. The edges are couched with brown and gold *flosselle*. The exact process is accurately described and clearly illustrated in Chapter XLIII. of our book entitled "NEEDLE-CRAFT."





CHAPTER XIII.

WALL DECORATIONS, CALENDARS AND SCREENS.



THE woman of fine taste does not permit the walls of her house to seem bare and out of harmony simply because she cannot afford expensive pictures to hang upon them, because she knows that ingenuity and good taste some-

times produce more effective results than a large outlay of money. Pretty banners and panels which may be hung where they will illuminate a sombre tone or refine a too brilliant effect in coloring; screens and numberless other fancy articles may be fashioned by any lady who embroiders or paints, sews neatly and once in a while drives a few tacks, and several very attractive specimens are illustrated in this chapter.

The plain calendar of some time ago has grown into a beautiful bit of decorative art and may be made to accord with the most elegant surroundings. All sorts of odd conceits are seen in it, and the more unique the more are they valued. Individual fancy may be fully indulged in the selection of colors and materials for them. Fancy ribbons very often cover the foundations, and if

these ribbons show a decided pattern it may be followed with tinsel thread, which achieves a gorgeous effect. Cord or narrow ribbons may be bunched in profusion upon them, but the disposition should be artistic. As a gift to a friend of either sex the calendar is much favored.

Calendar Panel.

FIGURE NO. 1.—This beautiful panel is cut out of thick cardboard and smoothly covered with corded silk. Sprays of blooms and their foliage are painted on it in oils or water colors, and just above the sprays a small calendar is invisibly fastened. Near the upper corners bunches of loops and ends of ribbon are tacked, and from them extend two ribbons that are used to suspend the panel. The colors of the ribbon and silk may be chosen to please the fancy, and the two may be alike or different, as preferred. The sprays may be embroidered, painted or applied, with good effect. Sometimes plush, velvet or satin will be used to cover the panel.

Banner-Screen.

FIGURE NO. 2.—This beautiful screen is made of a handsome piece of Ottoman silk

on which are applied with gilt thread the golden buttercup in satin and its pretty green leaves in velvet. The veining is done with green silk. A row of gold cord borders the edges of the banner and is arranged in a trio of short loops at the upper corners and in long loops and ends at the lower corners, the ends being tipped with gold-colored pompons.

with silk on the other, and edged all round with silk cord of the same or a contrasting shade. Through one corner is drawn a loop of cord that serves to suspend the square, and the opposite corner is rolled over so as to deeply reverse the lower part of the square, making a compartment for the reception of pencils, pens, etc. At either side of the roll



FIGURE NO. 1.—CALENDAR PANEL.

Such screens may be developed in any colors, and the decoration may be flowers and leaves of any variety cut from velvet, silk or satin. If preferred, the design may be done in Kensington embroidery.

Ornamental Calendar.

FIGURE NO. 3.—A unique style of calendar is here illustrated. A square of cardboard forms the foundation, which is covered smoothly with plush or velvet on one side and

is fastened a silk cord which is carried forward diagonally and tied in a bunch of loops and two ends some distance below, the ends being tipped with tassels. A bunch of loops and two ends of cord are also fastened where each cord starts from, the ends also being tipped with tassels. Above the roll a graceful rose-spray is hand-painted, embroidered or appliquéed. The calendar is fastened underneath to the bottom of the roll from which it depends.

Pocket-Panel.

FIGURE NO. 4.—A Japanese screen forms the back of this unique wall-pocket, and to its lower part are fastened two rows of long, fluffy tassels, the tassels in the upper row fall

appliquées. Very artistically made bows of ribbon are fastened to the ends of the crescent, and thick silk cord is used to suspend the pocket, being passed through rings fastened at the upper corners of the screen and



FIGURE NO. 2.—BANNER-SCREEN.

ing between those in the lower row. The front of the pocket is formed of a crescent-shaped section of cardboard covered with plush and decorated with a graceful design selected from Kursheedt's Standard floral

tied very effectively. Ribbons may be used to suspend the pocket and, instead of the floral appliqué chosen in the present instance, embroidery or hand-painting may decorate the crescent.

Decorated Panel.

FIGURE No. 5.—This panel is of dark-green plush and has embroidered upon it a full-blown pink rose with long branches and buds

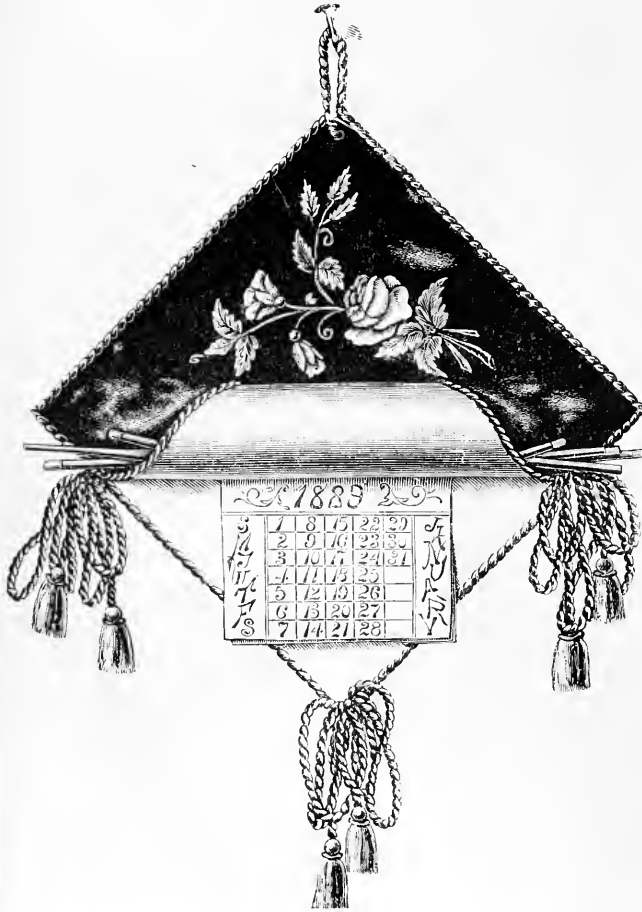


FIGURE No. 3.—ORNAMENTAL CALENDAR.

Banner-Screen.

FIGURE No. 6.—In this engraving is illustrated a very handsomely decorated banner-screen of wine-colored satin. It is decorated



FIGURE No. 4.—POCKET-PANEL.

in their natural shades. The frame consists of a narrow puff of pale-pink satin inside and a broad brass moulding. The latter may be purchased, but the puff must be added to the plush portion.

along the lower edge with a fringe of fancy ornaments of chenille, silk and metal; and in the upper right-hand corner is fastened a full rosette-bow of ribbon. A wise-looking owl, perched upon a bough of dogwood, is em-

broidered in his real hues in South-Kensington stitch, the bough, with its pretty leaves and blossoms, being also embroidered in natural tints in satin stitch. Velvet, plush, silk,

easily accomplished, may be employed in making pretty screens and panels. At any shop dealing in fancy work materials, chains and rods and all the fixtures for mounting



FIGURE NO. 5.—DECORATED PANEL.



FIGURE NO. 6.—BANNER-SCREEN.

or any fabric preferred may be used for the banner, and, of course, any fashionable color may be selected. Fringe, tassels or any preferred ornaments may be fastened to the edge. South Kensington painting, which is

may be obtained at slight cost, and ribbons, pieces of velvet, plush, satin, etc., that are saved from larger articles may be employed in their development. In another chapter instructions are given for painting the owl.

Transparent Screen for Fire-Place.

FIGURE NO. 7.—The frame of this effective screen may be of any preferred wood and as fanciful as desired. Two panes of clear glass are fitted into it, and between the panes a group of handsome fern leaves is most artistically arranged, brilliant-hued butterflies

Banner-Screen.

FIGURE NO. 8.—This elegant banner-screen is made of plain silk, and is shaped at the bottom so as to be shortest at the center and deepest at the sides. Following the outline of the lower edge is a rich decoration formed of upright strips of velvet ribbon that are of



FIGURE NO. 7.—TRANSPARENT SCREEN FOR FIRE-PLACE.

adding beauty to the picture. A large bow of wide ribbon is arranged in one upper corner of the screen. The ferns may be of all varieties or of one particular kind, and grasses, cat-tails, etc., may be grouped with them if desired. Skeleton leaves may be used, but they are not so effective in the transparency as the bright green leaves.

equal length and pointed at their lower ends. The strips are applied and decorated with fancy stitches in many-colored flosses and also in *filoselle* and tinsel, and each point is tipped with a pretty plush ornament. Pretty sprays of daisies are embroidered or hand-painted on one side, and the banner is fastened with invisible stitches to the bar of a

gilt stand. Cords run through rings in the ends of the bar are tied in a bow at the top of the stand, the ends being tipped with fluffy tassels. The colors of the silk and the ribbon may be chosen to please the taste, but black velvet ribbon is very effective on all colors. Plush, velvet, *crêpe* or any preferred

with fancy stitches to the bottom of the screen, with very pretty effect.

Decorated Banner.

FIGURE NO. 9.—This engraving illustrates a handsome banner of heavy silk. The garland of pansies is selected from Kursheedt's

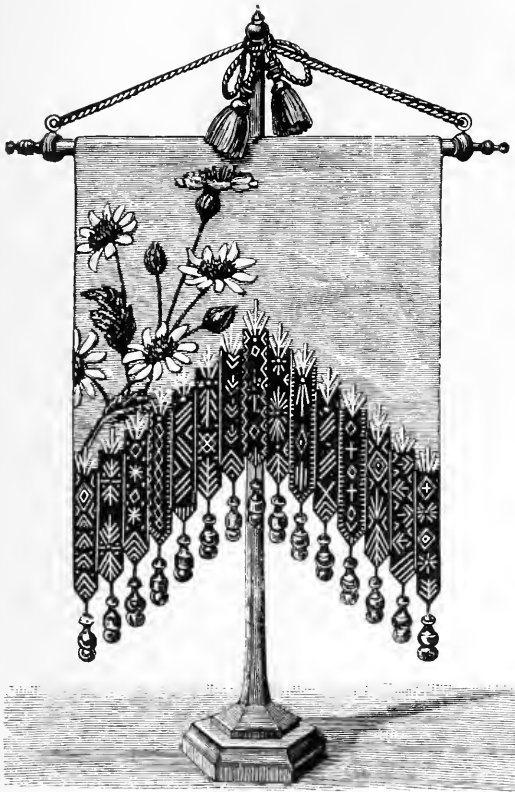


FIGURE NO. 8.—BANNER-SCREEN.

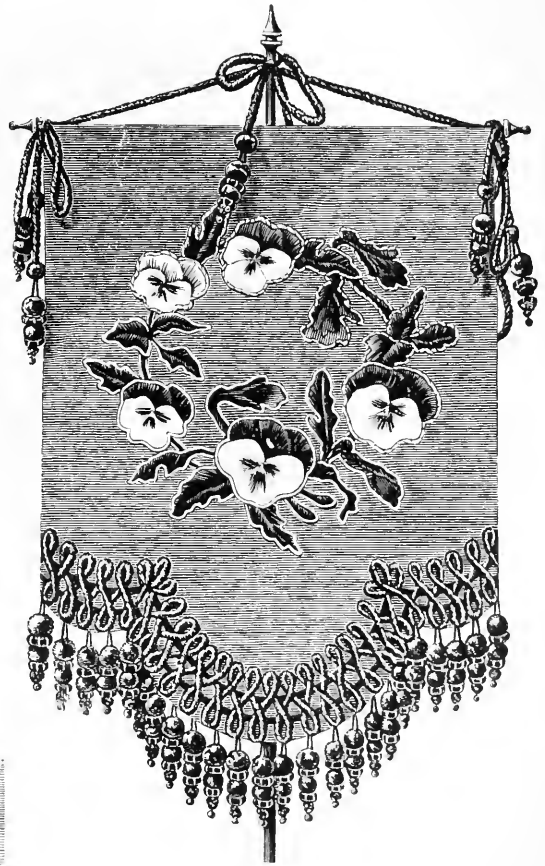


FIGURE NO. 9.—DECORATED BANNER.

material may be used for the screen, and on the first two fabrics fancy, *moiré* or satin ribbon may be used. Any preferred design may be embroidered, appliquéd or hand-painted, as preferred. Instead of the velvet ribbon used in this instance, a band of plush, velvet or some fancy ribbon may be applied

Standard floral appliquées, and is applied as described at Figure No. 10. Two rows of velvet ribbon are arranged about the lower edge, which shapes a deep scollop at the center and a smaller scollop at each side. Over the ribbon is gilt braid, arranged in a scroll design; and depending from the lower

edge is a row of tassel ornaments. Similar ornaments are fastened to the ends of the cords attaching the banner to the stand.

Method of Applying Floral Appliqués.

FIGURE NO. 10.—One of the most effective methods of applying floral garnitures is here



FIGURE NO. 10.—METHOD OF APPLYING FLORAL APPLIQUÉS.

Among the unique things in decorative art is

"A subtle spider which doth sit,

In the middle of his web, which spreadeth wide,"

and, though he is not a living specimen of his kind, he is so real-looking, and his fairy web so like his own filmy home, that the illusion

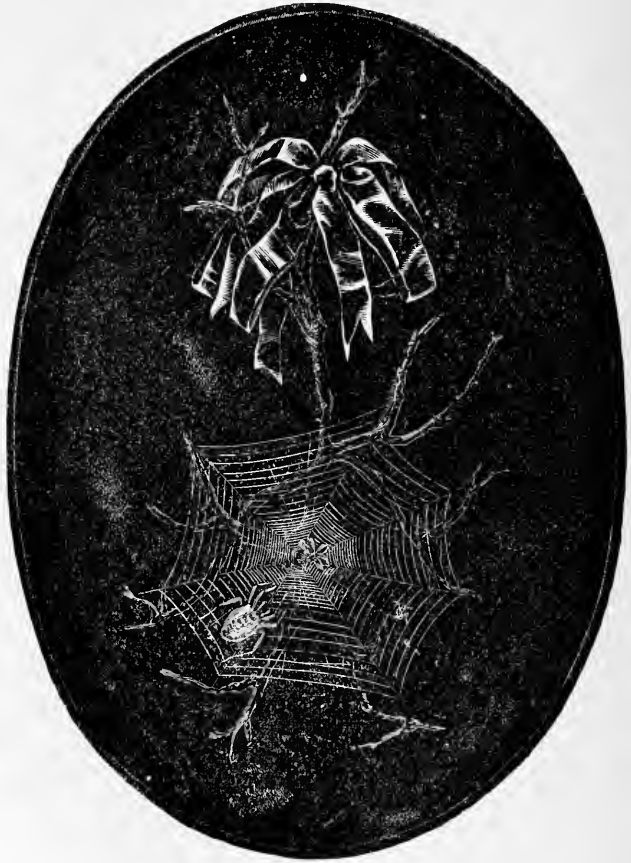


FIGURE NO. 11.—ORNAMENTED PANEL.

shown. The garniture is basted flatly on in the position it is intended to occupy, and then several strands of arrasene or silk floss, whichever be preferred, are arranged above the margin and held down with over-and-over stitches of gold thread. Of course, the threads are arranged while making the over-and-over stitches and require no needle, as they may be held in the left hand.

is only dispelled after an examination of the delicate work. Then, too, the ever-curious fly is walking into "the prettiest little parlor that ever you did spy," never dreaming that his wily coaxer has in anticipation a most delicious feast to be enjoyed as soon as he is within grasp. One of the most realistic arrangements of the decoration is shown in the panel illustrated at Figure No. 11.

Ornamented Panel.

FIGURE NO. 11.—An unique mode of ornamenting an oval or square cornered panel covered with plush, velvet or any decorative material, is here illustrated. A prettily shaped branch may be cut from the silver maple, apple, sugar maple, cherry, walnut,

fly. These may be of metal or may be made of embroidery, as preferred. The branch is then fastened to the panel under a many-looped bow of pretty satin ribbon.

Wall Decoration.

FIGURE NO. 12.—A good way to arrange peacock feathers, as well as to make an

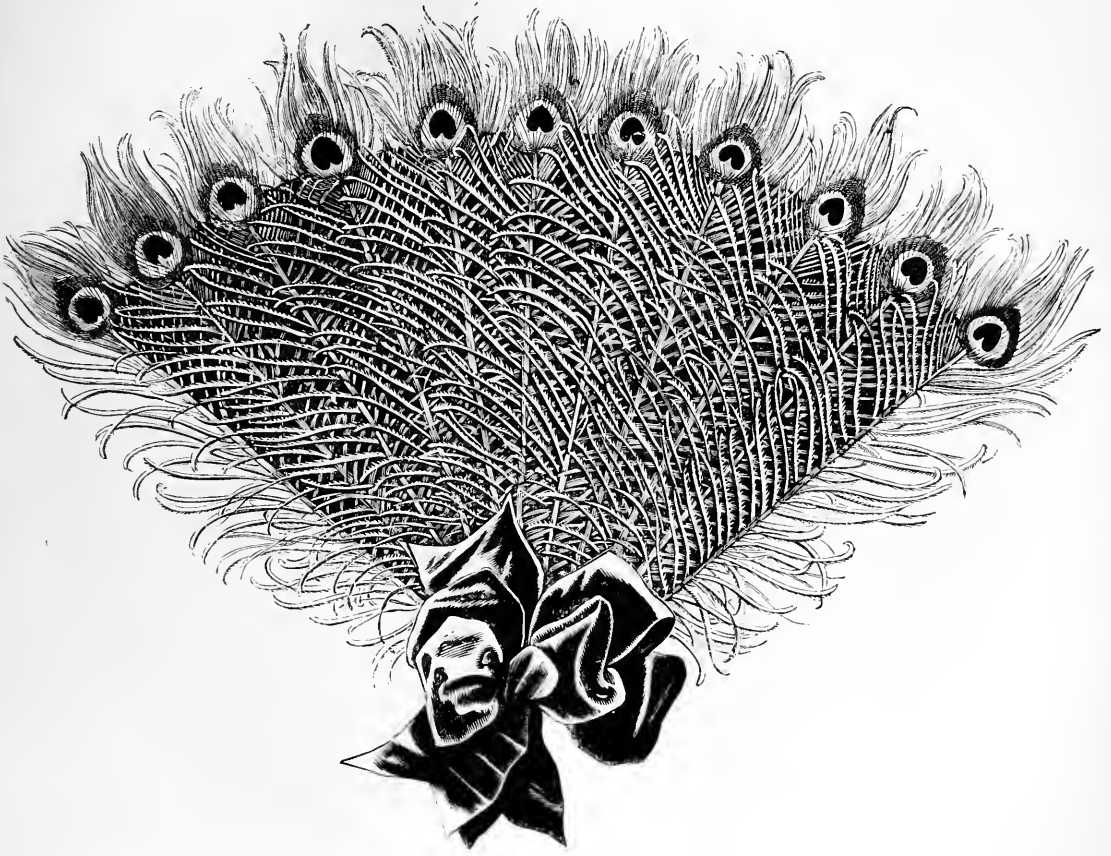


FIGURE NO. 12.—WALL DECORATION.

peach or any available tree. From twig to twig are arranged lines of fine silk that all meet at one point, and between these lines are cross-lines of silk, which, if carefully arranged and selected in the proper color, will result in a very realistic-looking spider web, in which are placed the veritable spider and

artistic decoration, is here shown. A foundation of the desired size and in fan shape is cut in pasteboard, and this is smoothly covered with sapphire-blue velvet. The feathers are then laid on in a careful manner. The stitches may be long, but they must be firm, and nearly always they can be hidden by the

next feather. The bow is of sapphire satin ribbon and is an especially pretty finish. Over a cabinet or a low bookcase, or on a door, this is a desirable decoration. Velvet,

a handsome lamp-screen, which will prove as useful as it certainly is ornamental. The frame is of brass, but may be of rattan or some fancy wood, or silvered or gilded metal,

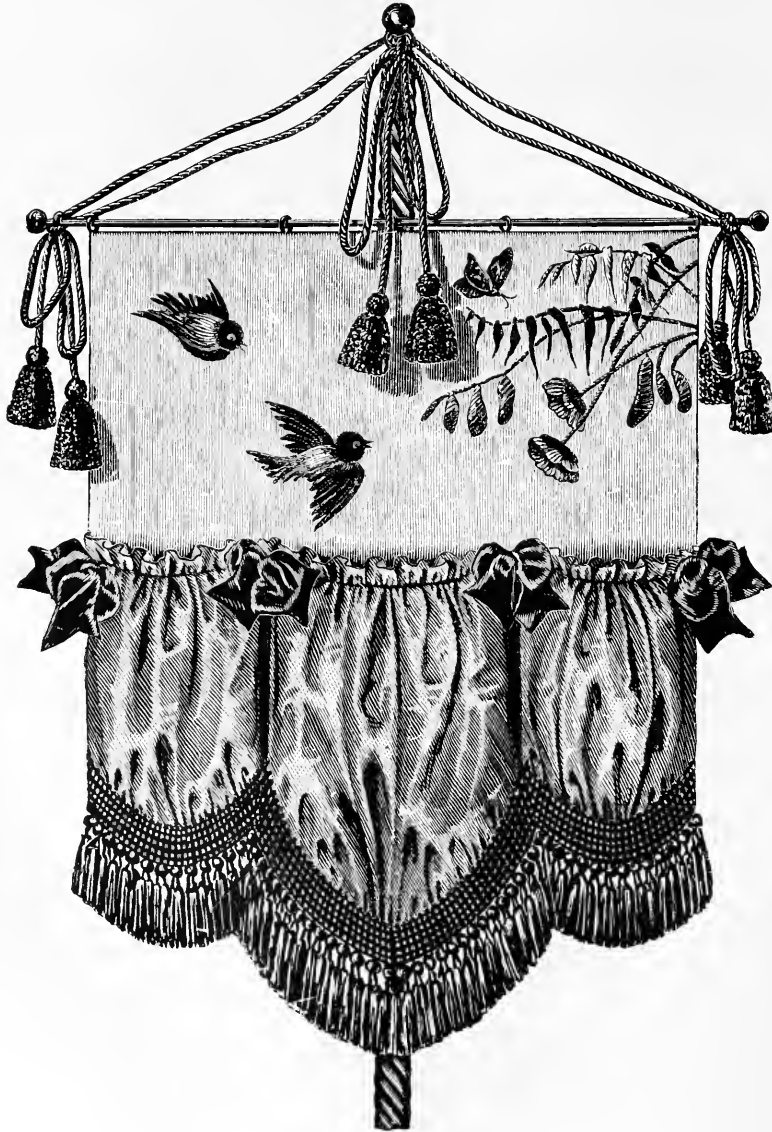


FIGURE NO. 13.—DECORATED LAMP-SCREEN.

plush or silk may be used for the background, as preferred.

Decorated Lamp-Screen.

FIGURE NO. 13.—This engraving illustrates

as preferred. The rings suspending the screen are usually of the same material as the frame. The screen is of heavy silk and is cut out in three large scallops at the lower

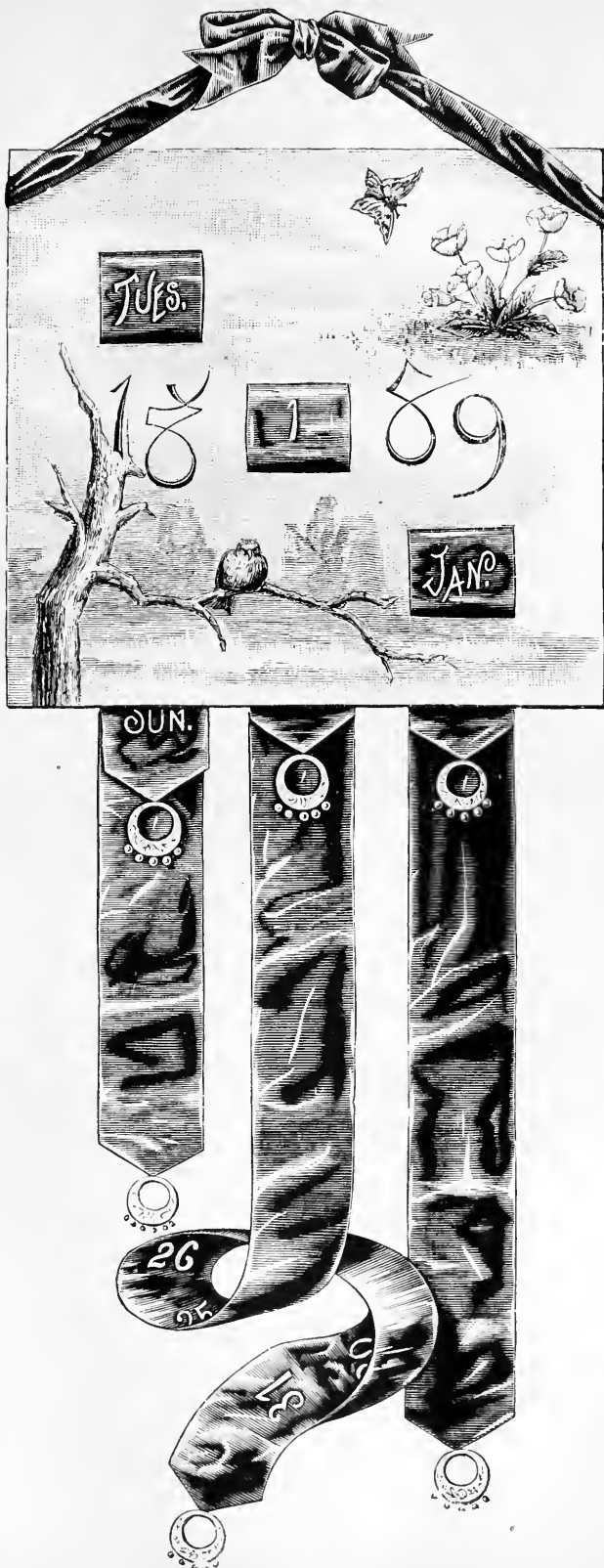


FIGURE NO. 14.—RIBBON CALENDAR.

edge, the middle scallop being deeper and larger than the other two. The upper half of the screen is decorated with a pretty hand-painted design, but may be embroidered or plain, as desired. The lower half is covered with satin, which is gathered at its lower edge

divide the scallops into three pockets, which are quite ornamental in appearance. A row of handsome fringe borders the lower edges of the scallops. To the ends of the cross-bar of the frame are knotted cords, which are carried up to the lengthwise bar and similarly



FIGURE NO. 15.—WALL-POCKET.

to the edges of the scallops, and also at its upper edge to form a pretty frill, the upper edge being loose from the screen, except where it is fastened at the ends and twice between the latter under pretty ribbon bows. The satin is then sewed to the screen so as to

knotted, all the ends of the cord being tipped with handsome tassels.

Ribbon Calendar.

FIGURE NO. 14.—One of the prettiest devices for a calendar is here shown. A square

of ivory, celluloid, thick parchment-paper, three ribbons run through them. One ribbon, Bristol-board, etc., may be used, and on it with the abbreviated names of the days of



FIGURE NO. 16.—DESIGN FOR WALL-POCKET.

are painted the year and the designs pictured. the week painted upon it, is drawn through
Slits are cut in the positions illustrated and the two slits near the upper left-hand corner,

so that the ends come at the back. The middle ribbon has the days of the month upon it. The ends of these ribbons are pointed and tipped with fancy ornaments,

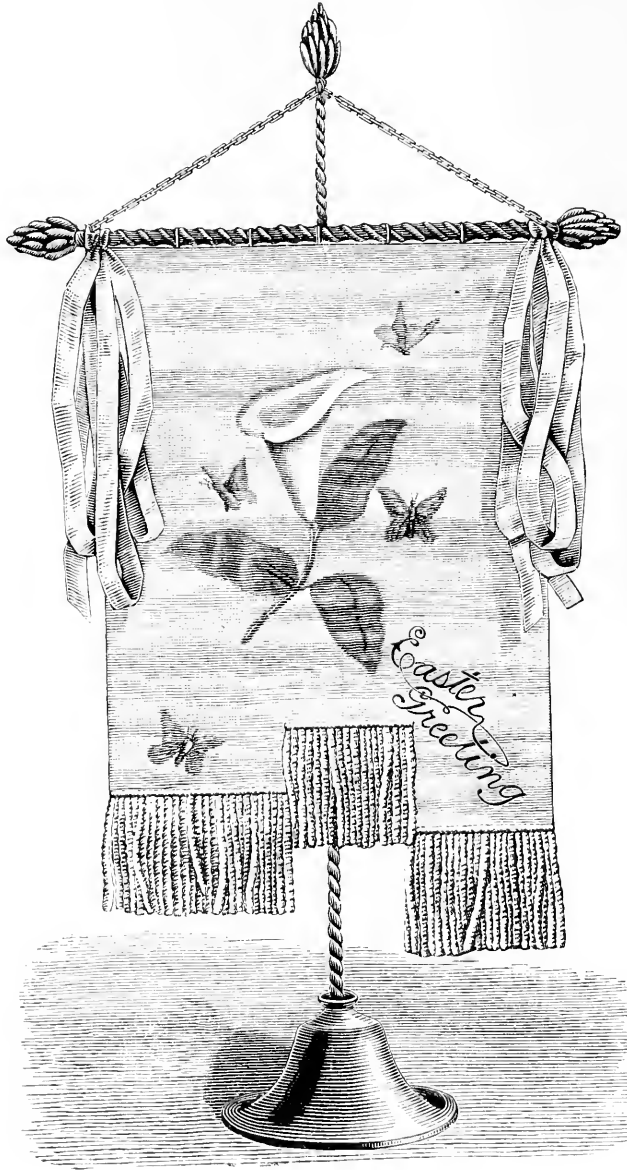


FIGURE NO. 17.—BANNERETTE.

painted on it, while the remaining ribbon has the abbreviated names of the months painted upon it. The ends of these ribbons are pointed and tipped with fancy ornaments, which may be of metal, chenille, etc., and of any preferred shape. The calendar is hung

by ribbons, which pass forward from behind the upper corners and are tied in a bow. Any preferred design may be painted on the square, or a motto or some suitable quotation in fancy lettering may be substituted. The ribbons may be of different colors or all of one color, as preferred.

over stitches. A row of gold cord edges the circular piece and is tied in many loops at the point of suspension, the ends of the cord being tipped with gold tassels. The circular piece has on it a design representing the goddess of the morning floating in the air and dropping flowers from her rosy fingers instead

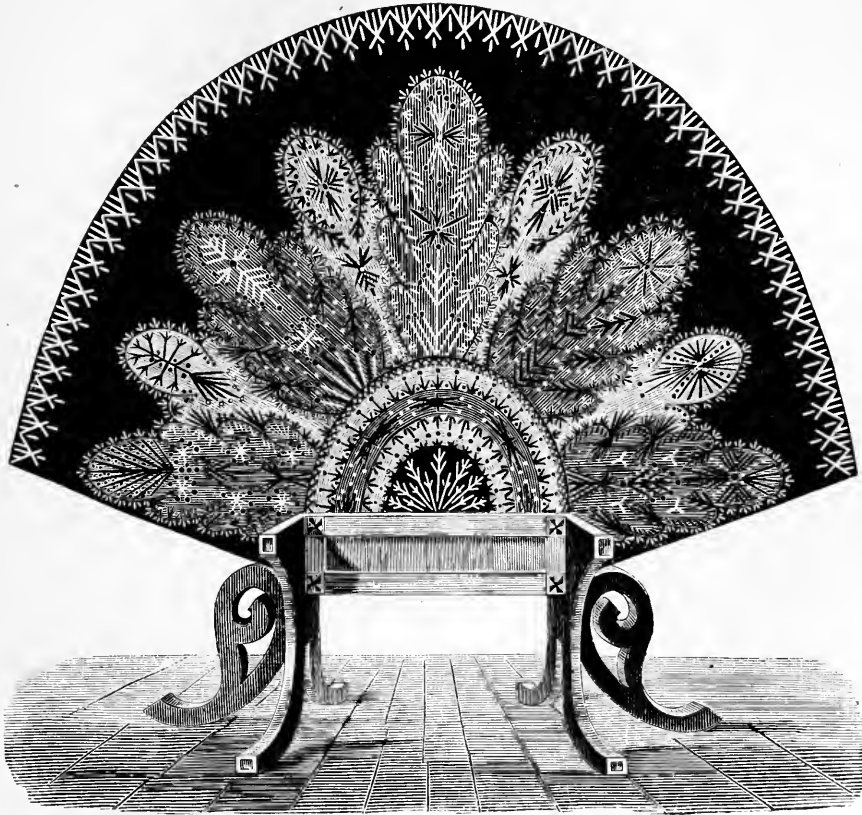


FIGURE NO. 18.—FIRE-PLACE SCREEN.

Wall-Pocket.

FIGURE NO. 15.—This novel style of wall-pocket has a crescent and a full circular-shaped piece of cardboard for its foundation. The circular piece is covered with crimson satin and the crescent with gold satin, and the parts are joined together with over-and-

of sparkling dew, and this may be traced with pen and ink or done with the Kensington stitch. The design is shown in full size at Figure No. 16. Plush, velvet, silk, crétone, felt, etc., may be selected for such useful ornaments, and any pleasing contrast may be developed.

Design for Wall-Pocket.

FIGURE NO. 16.—This design is in the full size for the wall-pocket illustrated at Figure No. 15. It may be done in South-Kensington outline-stitch or painted, or it may be a pen-and-ink sketch, as preferred.

Bannerette.

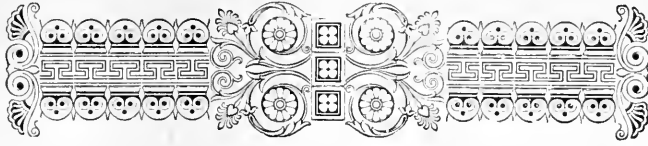
FIGURE NO. 17.—This handsome ornament is made of white corded silk lined with apple-green satin. It is of pretty shape and is suspended upon its gilt standard by tiny gold rings and a bunch of narrow white ribbon at each corner. The words "Easter Greeting" are embroidered in one corner, and a calla lily and several golden butterflies are artistically painted upon it. Bullion fringe outlines the lower edge. There is much scope for the exercise of individual taste in making these decorative screens, and as accessories of the library table they are most ornamental.

Fire-Place Screen.

FIGURE NO. 18.—A very handsome screen to put in front of an unused fireplace is here


illustrated. The stand may be purchased at any furniture warehouse, and may be of any preferred variety of wood or cane. The screen is shaped from cardboard and smoothly covered with velvet, plush, or any desired material. A border of fancy stitching is made about the rounding edge with floss or embroidery silk in one or several colors. The lower part of the center is prettily embroidered in a simple design, and outside the design, in the curved outline of the upper edge of the screen are applied, with fancy stitches, three rows of simply embroidered plain ribbons of contrasting colors. The outer ribbon conceals the lower extremities of conventionalized leaves in two shades of silk, the darker leaves overlapping the lighter ones, and all being applied by fancy stitches and further elaborated by other stitches of various kinds, the result produced being mosaic and very handsome. Yellow daisies growing among the grass constitute an effective design for such decorations.





CHAPTER XIV

FOR AND ABOUT THE WORK-TABLE.

UGGESTIONS for work-bags and for such accessories of the work-table as busy women and their industrious sisters who ply the needle or crochet-hook for pleasure require, are in such demand, that this chapter is included to meet the requirements of many whose requests all hinge on the matter

answer for holding the pretty scraps she is collecting for a mosaic quilt—once she would have called it a crazy quilt; another asks for an illustration of some method for using to advantage short lengths of contrasting ribbons; still another utters the wish of many when she asks for designs for fancy-work receptacles that may be hung out

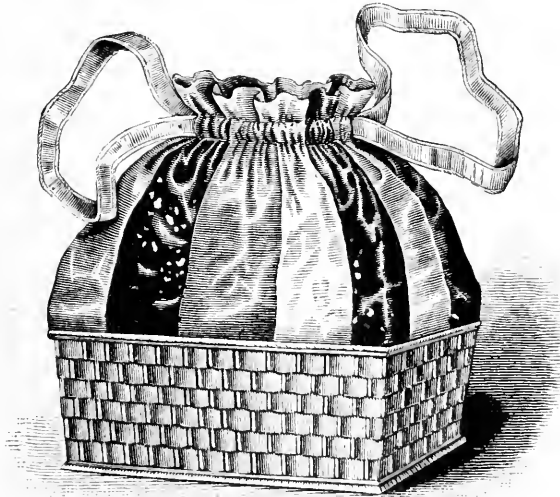


FIGURE NO. 1.—CATCH-ALL, OR WORK-BAG.

of combining the pretty with the practical. One wants ideas for a bag that will

of reach of inquisitive little people; a mother of several boys asks how to make a darning

bag that will have space for the unmended hose, as well as for the implements needed in their renovation. That none have been forgotten the following pages prove.

Catch-All, or Work-Bag.

FIGURE NO. 1.—The foundation of this pretty bag is an oblong basket, which may be



FIGURE NO. 2.—FANCY-WORK BAG.

gilded or tinted or left its natural color. The bag is formed of upright strips of ribbon of different colors, joined together and fastened about the top of the basket; its top is turned under deeply and sewed to form a casing a little below the top. In the casing are run ribbons, which draw the bag in and form the top into a frill. Orange and black, scarlet and black, olive and pale-blue, olive and gold

or orange, or two shades of any color will combine prettily in the bag. Sometimes but one color will be used, and the contrast will be developed with two kinds of ribbon.

Fancy-Work Bag.

FIGURE NO. 2.—This dainty bag has for its foundation a tripod of cane, each stick

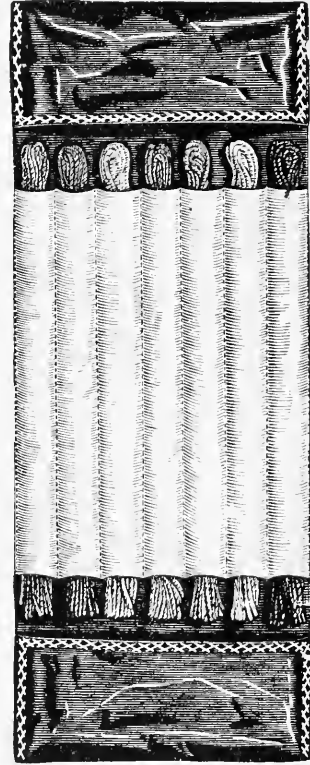


FIGURE NO. 3.—CASE FOR EMBROIDERY SILKS.

being surmounted by a round, gilded knob. The bag portion is made of pale-blue Surah, and the gathered frill which forms the finish at the top is arranged before the bag is put in place, so that only one seam is necessary, and that is at the side and invisible. Where the bag is drawn in at the lower edge are tied pale-blue and yellow ribbons having their ends tipped with gilt balls, and at each corner

are ribbon loops and ends decorated in the same way. If one did not care to use this as a receptable for fancy-work, it could stand in the drawing-room and hold my lady's fan,

Case for Embroidery Silks.

FIGURE NO. 3.—This handy case is made of a strip of heavy grosgrain ribbon in a deep maroon shade. Each end is folded over about



FIGURE NO. 4.—RIBBON CHÂTELAINE.



FIGURE NO. 5.—CHÂTELAINE COMPANION.

handkerchiefs and smelling-bottle; for even then it would be of absolute use, because these are the very things that are always being mislaid.

two inches and caught to place by herring-bone stitching done in light-yellow floss. A length of cream-white ribbon is then arranged over the center of the maroon strip so as to

form several compartments, lengthwise lines of machine-stitching holding it in place. Each compartment is used for holding a skein of twist or silk, and the convenience of the case is at once apparent. Cashmere, satin, silk or sateen may also be utilized in making such cases, and a monogram or floral spray will sometimes decorate the reversed ends. Fancy stitching may be used instead of the machine-stitching, if preferred.

Ribbon Châtelaine.

FIGURE NO. 4.—Any variety of ribbon may be used for this accessory. The ribbon is wide and is made into a bow with five graceful looking loops. Two long ends depend from the bow, and to one of them is fastened the scissors, while to the other end is secured a small cushion for the needles and pins. The cushion is shaped like a small tomato and is formed of sections of scarlet or yellow cloth, suitably stuffed. Any preferred shape may be adopted for the cushion, but it should be small and carefully made. A latch-pin will fasten the châtelaine to the dress and if secured to the bow will always be in place for use.

Châtelaine Companion.

FIGURE NO. 5.—The scissors, needle-book, emery ball and work-bag are all most agreeably combined in this unique châtelaine. The bag is of crimson velvet, and elastic cord is used to draw it in near the top. To each side is fastened a ribbon, the other ends of which are fastened under the long-looped bow which covers the fastening of the châtelaine to the dress. A similar ribbon is run through the thumb and finger holes in the scissors and fastened also under the bow, from which depend two other ends of different lengths. To the shorter end is fastened the emery ball and to the longer end is fastened the needle-book,

which is of crimson velvet to match the work-bag, with the customary notched leaves of flannel. In each corner of the book a simple design is worked with silk floss. The initials or monogram may be embroidered on the book, with pretty effect. The color of the ribbon and velvet will be regulated according to taste, and any preferred materials may be used instead of velvet for the book and bag. The emery ball is usually purchased ready for attachment.

Darning-Bag.

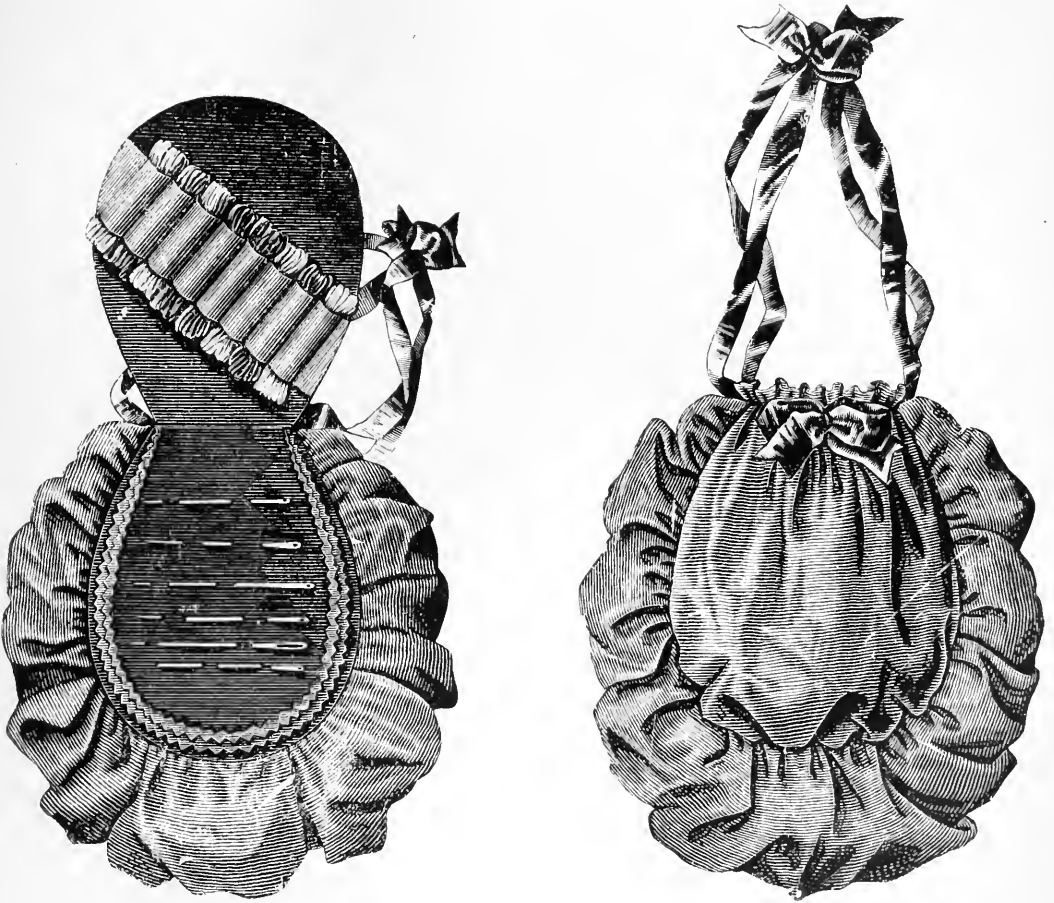
FIGURES NOS. 6 AND 7.—This bag is easily made, and is a treasure when completed. Its foundation is three pieces of pasteboard, straight across their upper edges and oval at the bottom. Two of them, which are first smoothly covered with satin, crêtonne, etc., form the bag, being joined together at their rounding edges by a full puffing of satin, which is sloped off so as to be considerably narrower at the corners than at the bottom. Upon the outside of one of the pieces of pasteboard are sewed three pinked leaves of flannel in different colors for a needle-book, and one side of the remaining piece of board is plainly covered and has a strip of silk arranged diagonally upon it and stitched crosswise several times, just enough fullness being allowed between every two rows of stitching to form pockets for skeins of floss, etc. This third section of pasteboard is now covered in bag style on the opposite side and sewed to the side of the real bag, having the needle-book attached with the thread-pockets on the inside. A little double ruffle is sewed inside the edges of the bag-opening, and ribbon strings are fastened at the corners to hold it, and their ends are tied in a bow. A bow is also fastened at the top of the simulated bag. The effect is very rich when plush is used for covering the sides and silk for the puffing.

Cashmere in pretty colors may, however, be used, with very pleasing results.

Fancy-Work Bag.

FIGURE NO. 8.—This dainty bag, which may also be used as a catch-all, is made of strips

together at the top is done with silk cords, and a fancifully made bow of crimson satin ribbon is placed just in front. Velvet may be used instead of plush, if preferred, and gilt crescents may take the place of the chenille pendants.



FIGURES NOS. 6 AND 7.—DARNING-BAG.

of material sewed together. Two are a pale rose-colored brocaded ribbon, another is of deep crimson plush, and the other plain satin ribbon. The lining is of rose-colored Surah, and the chenille pendants that finish the lower edge are of the crimson shade. The drawing

Button-Bag.

FIGURE NO. 9.—A pretty bag in which to keep miscellaneous buttons is shown in this engraving. The bag is made of two sections of chamois that are slashed at close intervals for several inches at the bottom to form a

heavy fringe; the sections are joined together along the top of the fringe and also at the side edges, a row of buttons binding the fringe. A piece of silk several inches deep is joined to the top of the bag, turned over on the outside and then sewed again to the bag, for

the outside in the fantastic manner pictured. The silk and ribbon may be of any preferred color and variety.

Scrap-Bag.

FIGURE NO. 10.—For some time coarse



FIGURE NO. 8.—FANCY-WORK BAG.

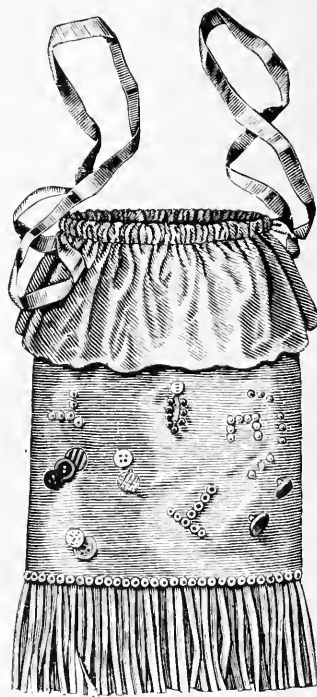


FIGURE NO. 9.—BUTTON-BAG.

enough from the top to form a casing for the ribbon draw-strings, which are pulled through openings finished for them at the seams. When the strings are drawn up the silk forms a handsome flounce. Buttons of as miscellaneous variety as the bag holds are sewed on

straw hats have been utilized as flower-baskets, but the latest inspiration of genius has also transformed them into scrap-bags. Take any new or unsoiled coarse or fancy straw hat with a wide brim, and bend the latter close to the crown at each side under a

cluster of dried grasses, bleached grain or artificial flowers, and then attach a bag of satin or silk to the crown in the same way as you would sew in a lining, except that it is slightly gathered. Make a shirr at the top so as to leave a narrow ruffle, and insert a ribbon draw-string, by which to hang it up. The

quite full and sewed in over-and-over fashion to the bottom. A casing is arranged at the top, the plain silk used for it extending to the edge and forming a pretty contrast with the richer material. Broad satin strings are then drawn through the casing and tied in a pretty bow at the top. There are few houses where



FIGURE NO. 10.—SCRAP-BAG.



FIGURE NO. 11.—WORK-BAG.

effect is even more pleasing than the engraving represents it, and is both picturesque and ornamental.

Work-Bag.

FIGURE NO. 11.—A circular piece of cardboard is carefully cut and covered with the brocade as the foundation for this bag. A straight strip of the brocade is then gathered

a strip of brocade cannot be found, and, if one has been saving, pieces of ribbon may also be in some hidden box; then all that is needed will be a little time and care. Quaint and antique looking brocades are liked, and old-fashioned, printed silks are often combined with more modern fabrics in the formation of such bags.

Lace-Covered Bag.

FIGURE NO. 12.—This bag may be made of satin, silk, fine Silesia or any preferred material of a light or delicate hue. About it is arranged a cover formed of three rows of deep lace, sewed together so that each of the upper two rows overlaps the top of the one just be-

The bottom of the bag is gathered closely, and to it is sewed a shirred ruffle of the deep lace, which droops below a full ruffle of the narrow lace and makes a very pretty effect. The ribbons should match the fabric forming the bag, in color, and the lace may be of any preferred variety.

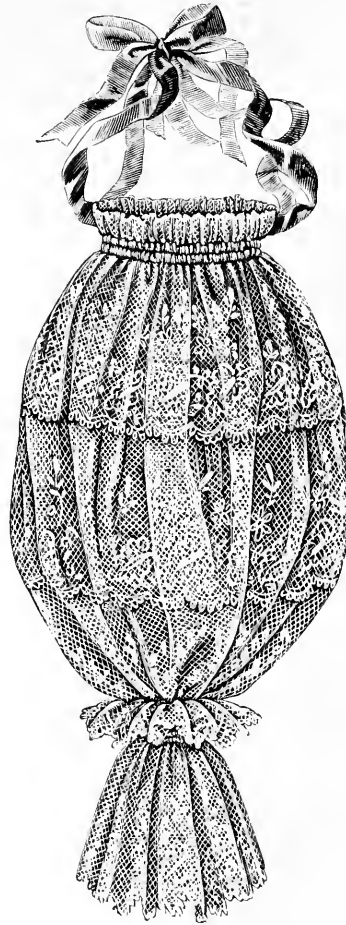


FIGURE NO. 12.—LACE-COVERED BAG.

low. The upper row is headed by a standing row of narrower lace, and then the lace cover is arranged over the bag and the two are sewed together at the top by three rows of stitching made far enough apart to form two casings. Into these casings are run the ribbons that draw the bag in suitably at the top, the narrow lace standing in a frill above them.

Ribbon Work-Bag.

FIGURE NO. 13.—This bag is made of strips of wide ribbon in two shades of green; they are sewed together and cut in points at the top, which is deeply underfaced with the same kind of ribbon. Along the bottom of the facing is formed a casing, in which ribbons are run to draw the bag up. A strip



FIGURE NO. 13.—RIBBON WORK-BAG.



FIGURE NO. 14.—HANGING NEEDLE-BOOK.



FIGURE NO. 15.—SPRAY OF BLACKBERRIES AND LEAVES.

of wide, watered ribbon is joined to the bottom of the bag, turned up on the outside and sewed at the joinings of the which may be easily hung up without chance of dropping any of the spools. Any preferred shades and varieties of ribbon may be used,

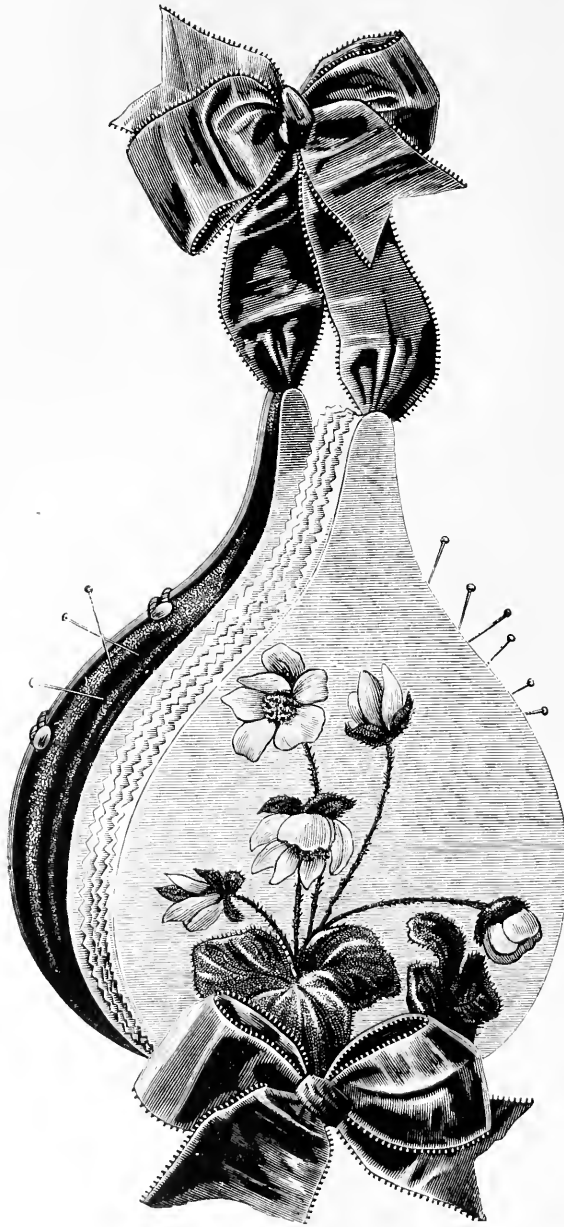


FIGURE NO. 16.—COMBINATION NEEDLE-BOOK AND PINCUSHION.

strips to form compartments for the different spools of silk, thread, etc. When the work is to be laid by it may be placed in the bag,

and new ribbons need not be purchased, as those taken from discarded hats and dresses are often suitable.

Hanging Needle-Book.

FIGURE NO. 14.—Among the useful things of the sewing-room is the needle-book, and a very pretty article of this kind to hang on the wall, work-basket or work-table, is here portrayed. Its foundation is a piece of cardboard shaped as pictured and smoothly covered with plush, velvet, silk or satin, and embroidered or hand-painted in some pleasing

bons and covering may be of any preferred color. The method followed in embroidering the spray is explained at Figure No. 15.

Spray of Blackberries and Leaves.

FIGURE NO. 15.—This pretty spray is used in adorning the needle-book illustrated at Figure No. 14. The berries are made with the knot stitch, and the leaves and stems



FIGURE NO. 17.—SPRAY FOR DECORATING NEEDLE-BOOK.

design. A spray of blackberries and leaves, embroidered in the lower left corner, is the design here represented. The leaves are of pressed flannel, pinked at the edges and firmly fastened to the top, the joining being hidden by a wide ribbon arranged in bows at the upper corners. The suspending ribbons are attached under these bows and are bowed together at the point of suspension. The rib-

bons and covering may be of any preferred color. The method followed in embroidering the spray is explained at Figure No. 15. The berries are made with the knot stitch, and the leaves and stems with the South-Kensington stitch. Black or very dark purple or blue may be used for the large berries, red for the small berries to suggest the unripe fruit, and green in suitable shades for the leaves and stems. The design may be embroidered on any article desired, and a little study and ingenuity will show it may be repeated to form a vine, with very artistic results.

Combination Needle-Book and Pincushion, and Spray for Decoration.

FIGURES NOS. 16 AND 17.—Three pieces of cardboard cut in bellows shape form the foundation for this pretty accessory to the work basket or table. They are smoothly covered with silk, and two of them are joined to a shaped strip of velvet or plush to form the cushion, which is compactly filled with sawdust, bran, hair, etc. To the back of the remaining section are fastened leaves of flannel or cloth that form the book; they are

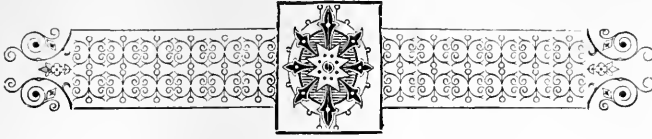
cut the same shape and notched evenly at the edges. The parts are held together at the top by ribbon gathered to them and tied in a large bow a little above the ends, while at the bottom they may be tacked together or left free. A floral spray is painted on the needle-book, and a bow of picot-edged ribbon is tacked at the bottom. The spray in the desired size is shown at Figure No. 17. If desired, it may be embroidered in Kensington or satin stitch. Any preferred colors and materials may be used for an article of this kind.

Small Pieces of Bric-à-brac.

SOME very fine bits of bric-à-brac are so small that they become dwarfed by contact with larger and more showy pieces, and some are so frail that the possessor, much as she delights in their beauty, is loath to leave them where curious or careless touches may destroy them. A very artistic and beautiful receptacle for them may be made by any lady who can paint in oils or water colors. It has for its basis a square or oblong piece of pine or holly board with bevelled or rounded edges, and this is overlaid with a coat of white against which a mass of brier-roses, wisteria, sweet-pea blooms are thrown into a strong light. The design is usually painted from one side or the top of the board, and upon the latter are secured stair-like arrangements formed of small pieces of the same kind of wood painted in the ground shade. These stairs or steps need not be more than five in number, and three of them may be joined in this manner

and fastened against the back with tacks or screws coming from behind. These may be placed to one side, near the lower left-hand corner with the horizontal top of the lower step a little above the lower edge of the back. The other two sections being joined in stair fashion, may be attached higher up, near the upper right hand corner, and with a mass of bloom between them and extending partially around them the effect is indescribably beautiful. It is that of a dainty wall-cabinet quite as attractive as many that cost large sums, and with a bit of rare carving upon one of the little shelves, a tiny cameo vase upon another and perhaps a bit of treasured Sèvres upon the third it is worthy of the admiration of a connoisseur in *objets d'art*. Such a cabinet may be fastened to the wall by wires hung upon hooks in the same manner as pictures are hung, but, of course, with no incline.





CHAPTER XV.

CHAMOIS AND CELLULOID ARTICLES.

CHAMOIS and celluloid are among the favored materials which are held in high estimation for their possibilities of beauty as well as use. In this chapter are illustrated some especially beautiful specimens of practical and ornamental articles formed of them, either alone or in combination with some

tage, though neither of them require its addition to make them attractive. Chamois may be purchased in its natural color and also in dyed tints, and celluloid may be procured in varieties closely resembling ivory, tortoise-shell and various other rare products.

Cover for a Pincushion.

FIGURE NO. 1.—This cover is made of a square of chamois having the corners slightly

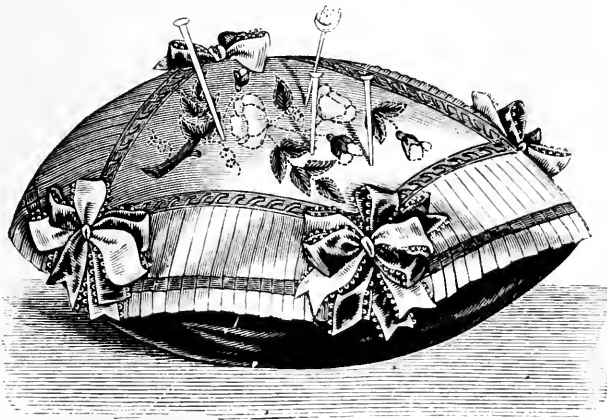


FIGURE NO. 1.—COVER FOR A PINCUSHION.

other decorative fabric. Both are receptive to brush work and display it to good advantage.

rounded off. A little above the edge the cover is tinted with water color to give

the effect of a narrow band, and some distance above this another band is tinted and made fanciful by a Greek-key design in another color. From the edge to the inner band the cover is cut in uniform slashes that form a pretty fringe, and the center of the cover is elaborated with a painted floral design. A rosette-bow of two shades of ribbon with a picot edge is fastened on each corner, with beautiful effect. The cushion may be of any preferred color, and of a round, square or oblong shape. With the whisk-broom holder

a cord covers the joining at the front edges. A ribbon is plaited to each front edge, midway between the ends, and carried about the outside and tied in a bow below a painted spray of roses. The chamois part may be as elaborately painted as desired, and oftentimes it will be all over-tinted to produce some special color.

Toilet Bottle.

FIGURE NO. 3.—This bottle may be of any preferred shape and is smoothly covered with

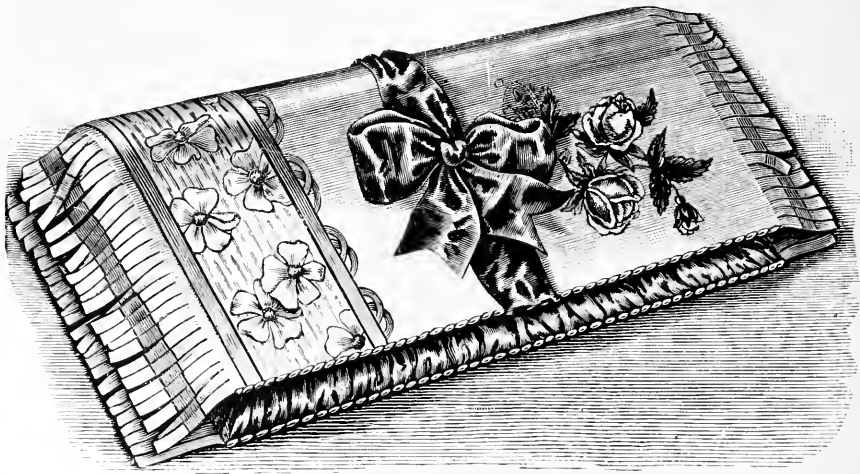


FIGURE NO. 2.—HANDKERCHIEF-CASE.

pictured at Figure No. 5 and a pair of toilet bottles such as that shown at Figure No. 3, the cushion will complete a beautiful set for a toilet-table.

Handkerchief-Case.

FIGURE NO. 2.—The outer part of this case is of chamois and is artistically embellished with paints in water colors. The bands are tinted with water colors and the ends are cut to form a fringe. The lining is Surah or India silk and is gathered at the front edges and plain at the sides. Cotton is inserted in sufficient layers to make the case quite thick, and

silk, Surah, satin, velvet or plush, two fringed ruffles of silk surrounding the neck. The apron is a point of chamois fringed at the lower edge and decorated to match the cushion and whisk-broom holder pictured at Figures Nos. 1 and 5, which will complete an elegant and novel toilet-set.

Card-Bag.

FIGURE NO. 4.—This engraving illustrates a pretty bag for the reception of playing cards. It is made of chamois, and a fringe cut in chamois decorates the lower edge. Before the fringe is cut a band is painted in

water colors near the lower edge of the strip. A fancy design is also painted diagonally

out through button-hole slashes made near the top are used to draw the bag together.



FIGURE NO. 3.—TOILET BOTTLE.

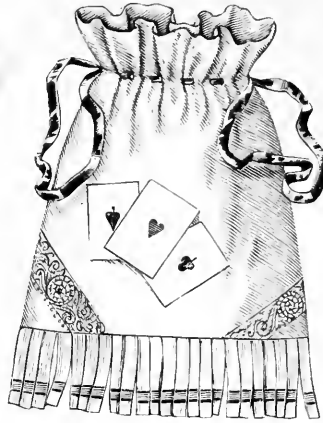


FIGURE NO. 4.—CARD-BAG.



FIGURE NO. 5.—WHISK-BROOM HOLDER.

across each lower corner, and three cards are tacked or painted on. Ribbons run in and

Whisk-Broom Holder.

FIGURE NO. 5.—This handsome holder is

made of cardboard that is shaped to form a point at the center of the front and back and covered with chamois left long enough to be cut in a fringe of graceful depth. Before the fringe is cut the chamois is tinted in a band a little above the edge and along the upper and lower edges of the foundation, the upper

bons may be of any preferred color, width and variety.

Tobacco-Pouch.

FIGURE NO. 6.—The convenience of this pouch will be at once recognized, and its addition to the smoker's table cannot fail to be appreciated. It is made of two oblong

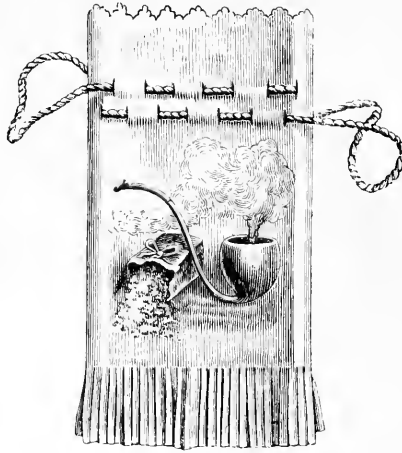


FIGURE NO. 6.—TOBACCO-POUCH.

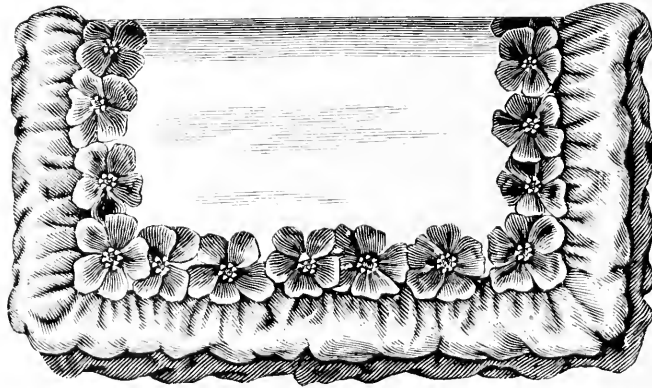


FIGURE NO. 7.—HANDKERCHIEF-CASE.

bands being made fancy by ornamental markings of another color. A pretty floral design is painted on, and ribbons fastened to the top are used to suspend the holder and are tied together in a pretty bow. The whisk-broom here represented has an oxidized silver handle that is beautifully carved. The rib-

sections of chamois that are pinked at one edge and cut to form fringe at the opposite edge. Each section is lined with cardinal satin, the lining being included with the seams that join the portions at the sides, and sewed together at the lower edge to form the bag. Slashes are cut near the top and draw-

ing-cords inserted. A design illustrative of the smokers' companions is painted on one side. Kid, leather or any similar material may be employed for such pouches, and the monogram of the owner may be embroidered with good effect.

Handkerchief-Case.

FIGURE NO. 7.—Celluloid forms the outer part of this case. About the edges is placed

of the cover instead of the puff, and any appropriate flower may be imitated.

Card-Receiver.

FIGURE NO. 8.—A piece of heavy ribbon and two sections of celluloid or ivory form this unique card-receiver. The larger piece is fastened with narrow ribbon across the center of the ribbon, and on it the word "cards" is painted; the ribbon is arranged in a loop and



FIGURE NO. 8.—CARD-RECEIVER.

a full puff of white Surah, a row of velvet blossoms being arranged along the inside edge of the puff. The lining may be of quilted satin or layers of cotton covered with China or India silk. If a dainty perfume is desired, the cotton may be sprinkled with sachet-powder before the case is lined; and the scent is usually that of the flowers used in ornamenting the cover. A plain band of plush or velvet may be applied on the edges

end on either side and is clasped between the loops with the smaller section of celluloid, which is fastened with narrow ribbon. The ends are fringed and decorated with a flower, which may be painted or embroidered. These card-receivers are inexpensive yet very dainty and ornamental upon a table or stand. The ribbons may be of any color desired, and may be grosgrain, watered or some fancy variety.

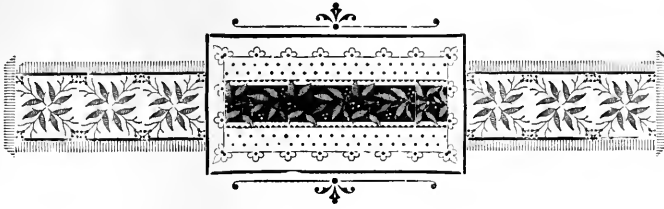




Jewelled Ware.

ORNAMENTAL articles jewelled in rococo style are just now extremely fashionable. They are, when well executed, rather costly, but they may be very artistically imitated in what is known as relief work by any one who has a moderate knowledge of china decorating. The forget-me-not is a flower that is well adapted to the purpose. The design is traced upon the article to be decorated, and the leaves and stems are painted in their natural colors, and then the petals are touched on with relief turquoise-blue color, which is prepared in a powder. A very simple medium for mixing with the relief color is composed of half a teacup of water in which half a teaspoonful of sugar has been dissolved. Only a few drops are mixed with the color, which should be of such a consistency that it will work freely, but will also stay just where it is placed. The effect is similar to turquoise jewels, provided the firing is well done. In order to give the buds and some of the blossoms a paler tint than others, mix relief white with the relief blue. The red jewels which combine so harmoniously with the blue ones may be imitated by coloring relief white with capucine red.





CHAPTER XVI.

DECORATED THERMOMETERS.



OWADAYS almost every article of use can be made decorative as well, and this without tending toward the grotesqueries which are sometimes given a "local habitation" in the name of decorative art. Among the things which lend themselves most readily to any attempt toward the beautiful are thermometers. Such varieties as are practical for determining the temperature of living rooms may be purchased for a trifling sum, and by the aid of a little ingenuity transformed into very attractive ornaments without at all impairing their useful properties. The following illustrations display some especially tasteful devices for them.

Banner Thermometer.

FIGURE NO. 1.—A slight foundation of pasteboard constitutes the background of this banner, which is of dark green plush embroidered in scarlet berries and foliage with *filoselle*. The thermometer is then securely glued on in the position represented, and balls of silk of the color of the plush are fastened at the lower edge to form a fringe.

Suspending ribbons, fastened to the sides a slight distance from the top under loops and ends of similar ribbon, meet at the proper distance and are tied together in a graceful arrangement of loops and ends. Chenille or silk cord may be substituted for the ribbon, and hand painting or a fine decalcomanie for the embroidery, though the latter is the most effective and decorative.

Hanging Thermometer.

FIGURE NO. 2.—The equestrian suggestions of this thermometer are embodied in such articles as they are purchased, but they may be quite as tastefully carried out by any lady who will take the trouble to bend a piece of wire into the shapes of the stirrup and ring. Having done this she will crochet over them with silk, flax-thread or crewel, and will simulate the strap with imitation leather or perhaps with ribbon, and having adjusted it as illustrated with the aid of a fancy buckle will attach the thermometer, and before pronouncing it finished will tack a full rosette bow of ribbon to the ring. Then—well, then she will be very likely to decide that it is a most fitting gift to some man friend, who will be certain to admire the deft manner in which she

has brought out the beauties of this dainty piece of saddlery.

Thermometer.

FIGURE NO. 3.—The unique frame adopted for this thermometer is an ear of corn that was carefully dried after it became ripe. Enough of the corn is removed from the cob

nished or gilded, but oftenest it is left in its natural state.

Thermometer Easel.

FIGURE NO. 4.—Thermometers set in anchors, keys, crosses and other fancy frames may be purchased in brass, ivory, silver, wood, etc., and mounted on an easel or stand



FIGURE NO. 1.—BANNER THERMOMETER.

to permit the thermometer to fit snugly in place. A braided bright gold silk cord is fastened to the top to form a loop for suspending the article, and a large bow of wide bright gold ribbon with a picot edge conceals the fastening of the loop and produces an elaborate effect. Sometimes the ear is var-

as illustrated to form an ornament for a table or bracket. The front of the easel is covered with velvet or plush, and the back and rest with silk. It may be of carved or polished wood, if desired; or a rustic easel may be made of twigs or bark. For a birthday gift a full rosette bow of ribbon

in two shades is effective fastened to one corner, with the words "Happy Birth-

tion of colors may be achieved when the easel is of plush, velvet, satin or any similar fabric.

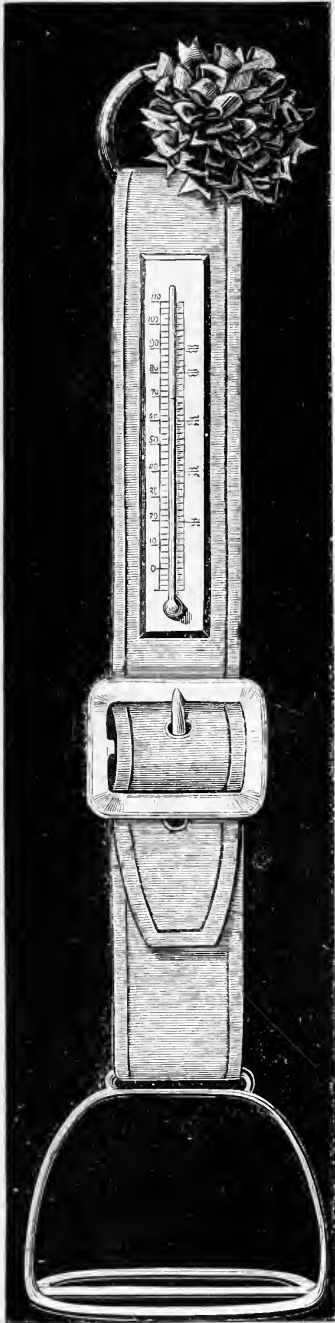


FIGURE NO. 2.—HANGING THERMOMETER.

day" painted or embroidered on the most conspicuous ends. Of course, any combina-

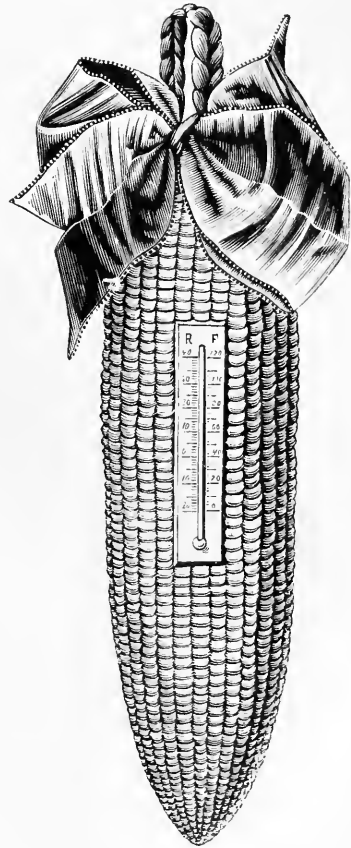


FIGURE NO. 3.—THERMOMETER.

Decorated Panel for Thermometer.

FIGURE NO. 5.—This panel is cut from

cardboard and covered with plush, velvet, satin or any fabric pleasing to the taste. It is bordered all around with cord, which is coiled in fanciful designs at the four most prominent corners and arranged in single coils at the other corners. Handsome tassels depend from the prominent corners at the sides, and a bow of ribbon decorates the top

smoothly covered with deep crimson plush, the back being of a light shade of satin. The graceful leaves upon it are appliquéd to position and may be purchased already embroidered. A crimson satin ribbon extends from one side to the other at the top, affording a loop by which the thermometer is suspended; and in one corner is a bow of the



FIGURE NO. 4.—THERMOMETER EASEL.



FIGURE NO. 5.—DECORATED PANEL FOR THERMOMETER.

of the panel. A graceful floral design is embroidered or hand-painted upon the panel, and the thermometer is then arranged upon the center of the panel, to which it is firmly secured.

Decorated Thermometer.

FIGURE NO. 6.—The wooden frame in the corner of which this thermometer is set is

ribbon and a bunch of cones. The cones, having been gilded, add to the pretty effect. If preferred, the leaves may be painted or embroidered on the material, but appliqué work is so much easier that it is more frequently purchased for such small articles. Any other combination of colors may be chosen, but the crimson is always rich to look at and harmonizes with nearly all furnishings.

Thermometer.

FIGURE NO. 7.—This thermometer is very and decorated with a spray of pansies done in natural tints with water-color paints. The



FIGURE NO. 6.—DECORATED THERMOMETER.

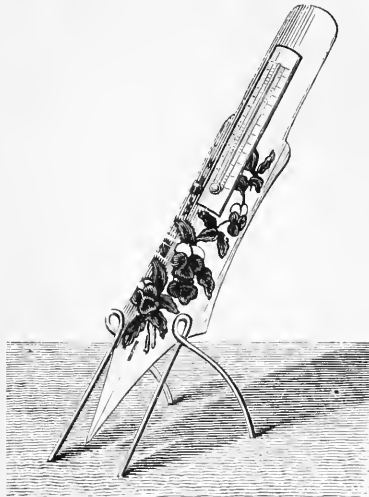


FIGURE NO. 7.—THERMOMETER.

uniquely mounted on a large pen cut out of thermometer is fastened on in the usual man- card-board, tinted sky-blue with water-color, ner, and a small silver wire easel supports it.



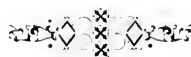


Raveled Edges and Dropped Stitches.

SOMETIMES they occur in fancy work, to its irremediable injury, but by a little forethought their worst effects may be overcome. When working upon any material, the dimensions of which allow only for the design and a margin for making up, practical precautions against the curtailing of its size by raveling should be taken. If the material is inclined to fray, the edge should be overcast all around, and if the texture be especially loose, the further prevention of applying a thin size to the under side, just inside the line of overcasting, may be adopted. The white of egg forms a delicate and efficient size, suited to the most dainty textures. Diluted white glue is permissible for heavier fabrics having a loose weave; while for silks and satins equal parts of powdered alum and isinglass dissolved in hot water form a good size, the latter ingredients being often employed when a semi-repellant surface for painting on is desired. In working on canvas a few stitches often have to be taken out, and if scissors are employed the mesh of the canvas does not always escape laceration. The best method of mending the rent is by underlaying it with a bit of moistened court-plaster, pressed securely into position. The work may then be held to the light and the court-plaster

pierced with a finely-pointed needle to correspond with the meshes of the canvas. Extreme care is of course necessary until after the weak place has been worked over, but if this process of mending be carefully executed, what might otherwise prove a defacement may be rendered unnoticeable, or if noticeable, noticeably good.

If, perchance, two widths of canvas must be joined in order to extend the dimensions of a piece of tapestry work, do not, on any account, attempt to make the joining by means of an ordinary seam, but underlay the corresponding edges of both pieces of canvas with a piece of the same variety and work through the meshes of the underlying portions, as well as through the sections upon which the design is being developed. If the edges of the joined sections are merely brought together over the underlying piece, there will be no ridge in the work, and the joining will be as secure as if a seam were made. A caution frequently expressed may be repeated here. If practicable, use the same make of cotton, worsted, silk, or whatever the working material may be, throughout; as different makes, while apparently similar, may display noticeable points of difference when worked.





CHAPTER XVII.

ON THE WRITING-DESK.



LABORATE pen-wipers are not always suggestive of frequent use, and yet everybody may reasonably expect to find on the writing-desk or table something beside pen, ink and paper, and every lady likes to prepare the pretty trifles which combine beauty with utility.

Butterfly Pen-Wiper.

FIGURE NO. 1.—The first requisite to such a butterfly as this is his body, which is formed of brown velvet firmly stuffed with cotton. His horns are of wire, wrapped with brown crewel of the proper shade; and his eyes are two large round beads. His wings are of gold and dark brown satin, embroidered as pictured in satin stitch of the same shades. Bright-colored flannels, properly pinked, are used for the wipers and are much larger than the butterfly himself, and so show beyond him. Fine effects may be produced by copying in satin stitch the coloring of the natural butterfly. The one shown is of the full size of the pen-wiper.

Leaf Pen-Wiper.

FIGURE NO. 2.—A geranium leaf was used

as a model for this beautiful pen-wiper, and the green cloth from which it is cut is shaded and veined to look as near like the natural leaf as possible. A rubber stem from some artificial leaf may be attached between the other two leaves, which form the wipers and are cut from dark-green cloth. The edges are all pinked, and the shading of the upper leaf may be done with oil or water color paints. Any other kind of leaf may be used for a model, the oak, ivy, maple, begonia and cyclamen leaves all being pretty and effective.

Pansy Pen-Wiper.

FIGURES NOS. 3 AND 4.—The exact size of this pretty pen-wiper is portrayed at Figure No. 3. The large petal at the top is made of deep purple velvet, the center petals are of deep yellow velvet and the lowest petal of pale yellow. The petals are each button-holed about the edge with flosses of their own color, and are arranged to lap in the manner represented. Each section is shaped as pictured, only that the underlapping petals are extended to meet in points under the center petals. The long stitches are made with deep yellow on the purple, with purple on the deep yellow, and with pale violet on

the pale yellow. The wipers, in one or more colors and various sizes, are cut from flannel—such articles should be selected to accord with the natural blossom, of which there are

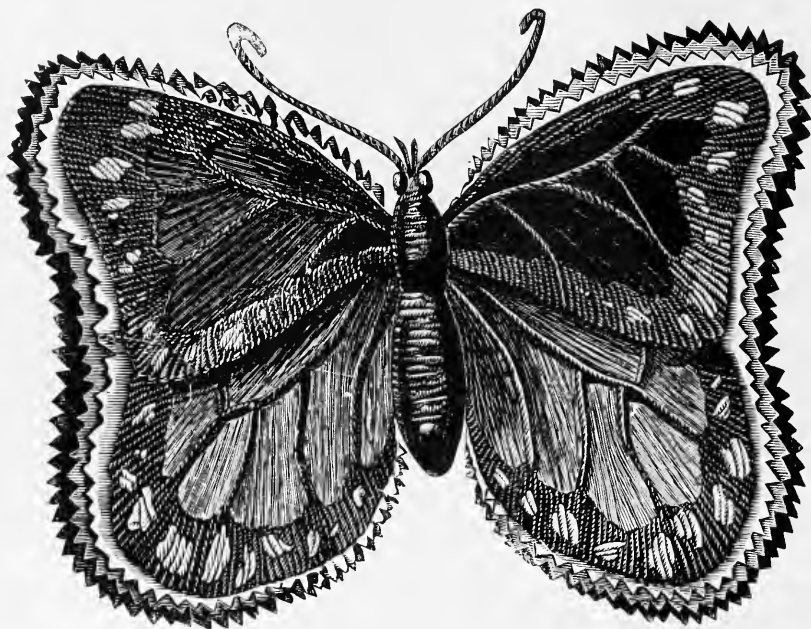


FIGURE NO. 1.—BUTTERFLY PEN-WIPER.



FIGURE NO. 2.—LEAF PEN-WIPER.

cloth or any similar material, and shaped as pictured at Figure No. 4, which illustrates the back view of the pen-wiper. The colors for many varieties. Velvet, velveteen and cloth are among the most desirable fabrics in use for them.

Pond-Lily Pen-Wiper, and Method of Making It.

FIGURES NOS. 5 AND 6, AND DIAGRAMS A AND B.—The graceful pond-lily is taken for a

to the flower. The three sizes used are shown by Diagram A, in which the dotted lines show the two smaller sizes and the solid line the

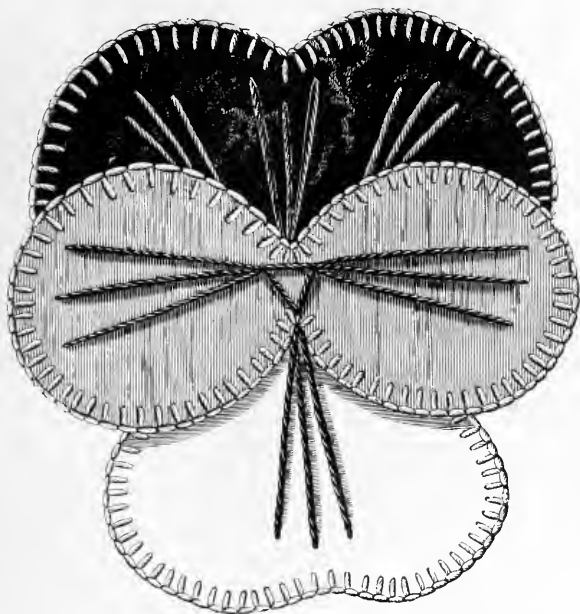


FIGURE NO. 3.—FRONT VIEW OF PANSY PEN-WIPER.

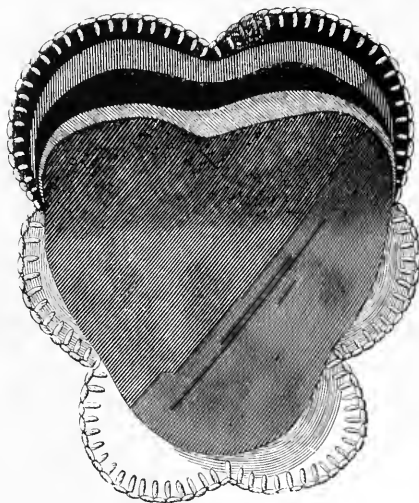


FIGURE NO. 4.—BACK VIEW OF PANSY PEN-WIPER.

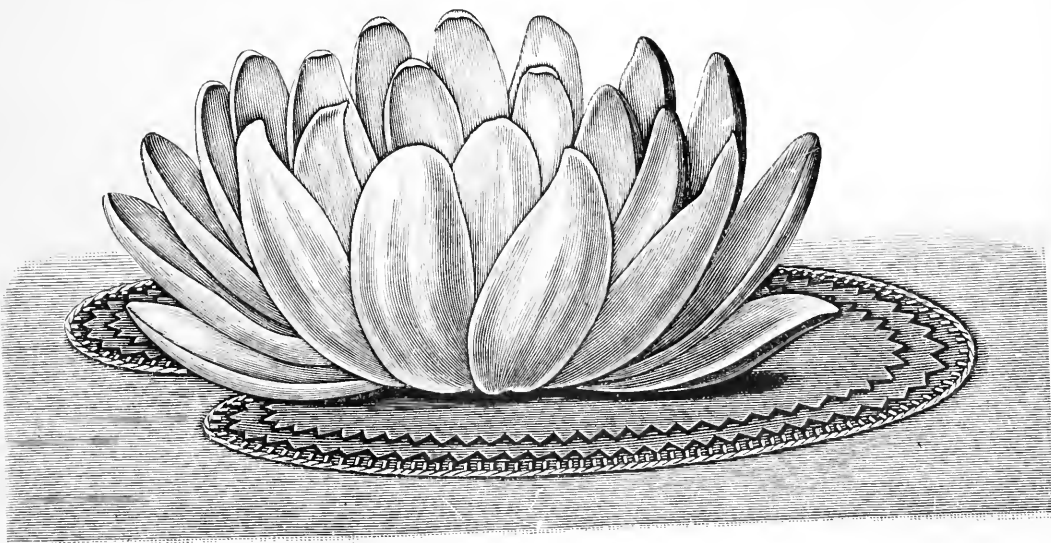


FIGURE NO. 5.—POND-LILY PEN-WIPER.

model in making the pen-wiper shown at Figure No. 5. The wipers are made of green cloth and are the shape of the floating leaves that belong

largest size. The largest leaf is finished at the edge with button-hole stitching, and the edges of the other two are pinked. The

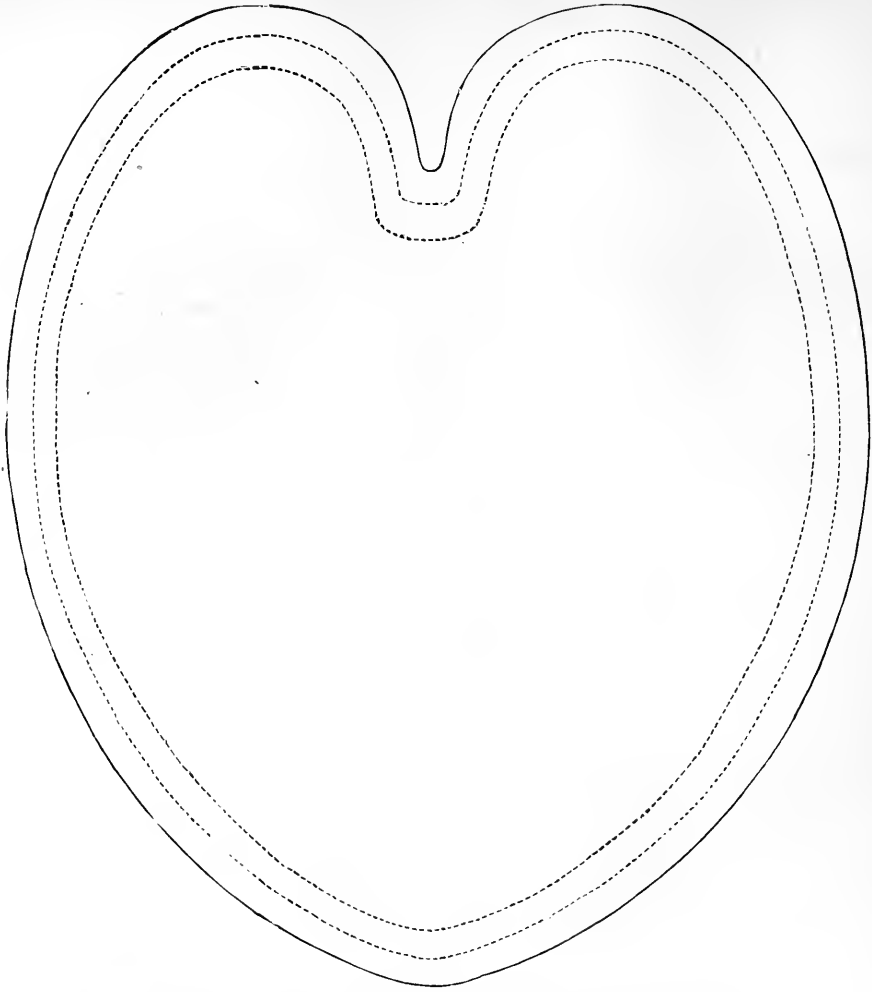


DIAGRAM A.—SIZES OF WIPERS FOR POND-LILY PEN-WIPER.

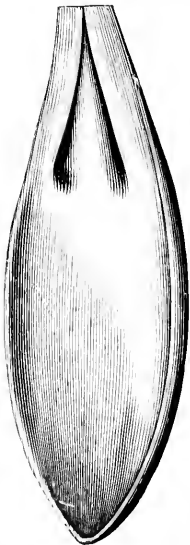


FIGURE NO. 6.—COMPLETED PETAL FOR POND-LILY.

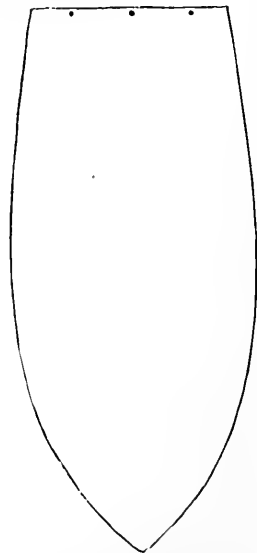


DIAGRAM B.—SHAPE OF PETALS FOR POND-LILY.

shape of the petals for the flower is shown by Diagram B. There should be two rows of petals, and white cloth is used for them. Cut as many petals as required, and in the straight end of each make two plaits as shown by Figure No. 6, bringing the two dots nearest the side edges—indicated in Diagram B—over to the middle dot. The petals are sewed at the plaited ends to a piece of green cloth, and the yellow center or pollen is made by threads of gold floss or worsted. When com-

pleted the flower is sewed firmly to the leaves near the stem end. The white, blue or pink flower may be perfectly copied by using the desired color of cloth, felt or flannel for the petals.

As "little drops of water and little grains of sand make a mighty ocean and a pleasant land," so little scraps of silk, ribbon, velvet, etc., and little stitches made by loving hands, contribute to the making of pretty, cheerful homes, without which this pleasant land would prove a very unpleasant abiding-place. The utility of so-called "scraps" is proven by

the practical part of the article. Any combination of colors liked may be used for such a pen-wiper, but it will be found that positive contrasts of dark and light are most effective. Care must be taken to make them neatly, or else sincere thanks will not come from the recipient—or, at least, ought not.

Shape of Sections.

FIGURE NO. 8.—The exact shape and size of each of the pen-wiper sections is here shown, with the design wrought on the dark section, which is that of golden rod and daisies done with embroidery silk.

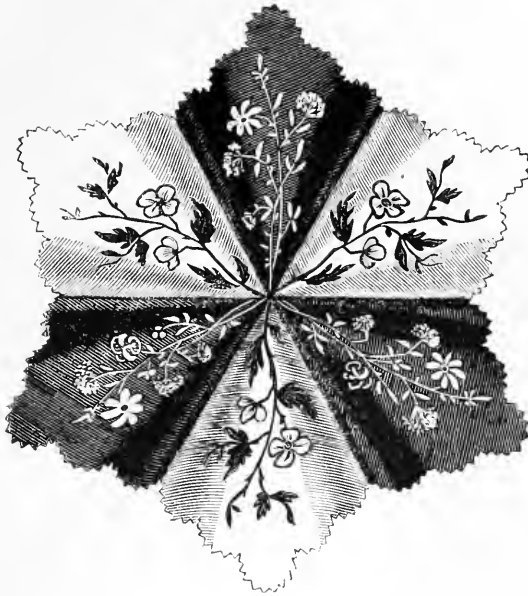


FIGURE NO. 7.—FANCY PEN-WIPER.

Embroidery Design for Pen-Wiper.

FIGURE NO. 9.—The embroidery design on the light sections is here shown; it is done in pale lavender and green silks, though that may not be a faithful representation of nature. Forget-me-nots with their foliage, or any small blossoms may be selected for the floral designs.

Pen-Wiper.

FIGURE NO. 10.—This engraving illustrates



FIGURE NO. 8.—SECTION, WITH DESIGN, FOR PEN-WIPER.

a very handy and pretty pen-wiper. The cover, which is in book form, is made of a piece of chamois about twice as long as it is wide and bound all round with wide ribbon stitched on. The leaves or wipers are a trifle smaller than the cover but shaped the same way, and are of the chamois cut in uniform notches at all the edges. They are tacked to the cover where they fold, with invisible stitches; and a large bow of wide

ribbon the color of the binding is fastened to the fold of the cover midway between the top and bottom. The cover is decorated with the words illustrated, and the initials of the owner will take the place of those used. The letters may be done in outline stitch or with pen or brush. Ribbon of any preferred shade or kind may be chosen for the binding.

Autumn-Leaf Pen-Wiper and Diagrams for Shaping.

FIGURES NOS. 11, 12 AND 13.—This beau-



FIGURE NO. 9.—EMBROIDERY DESIGN FOR PEN-WIPER.

tiful pen-wiper may combine all the hues natural to the maple leaf in Autumn. Each leaf may be of one shade of the natural maple leaf, and the whole grouped artistically on a foundation shaped as shown by Figure No. 12. The wipers are all shaped like this foundation, and are pinked or notched at the edges. The leaves are veined with embroidery silks, and a pretty bow of ribbon is fastened over the top of the foundation. The

size of the leaves and the outlines for veining indicating the three sizes, only one of the are fully illustrated at Figure No. 12; the largest and two of each of the other sizes



FIGURE NO. 10.—PEN-WIPER.



FIGURE NO. 11.—AUTUMN-LEAF PEN-WIPER.

dotted and straight lines about the margin being required. Usually the leaves will be

made of velvet, plush or silk, and sometimes of with embroidery silks. The wipers may

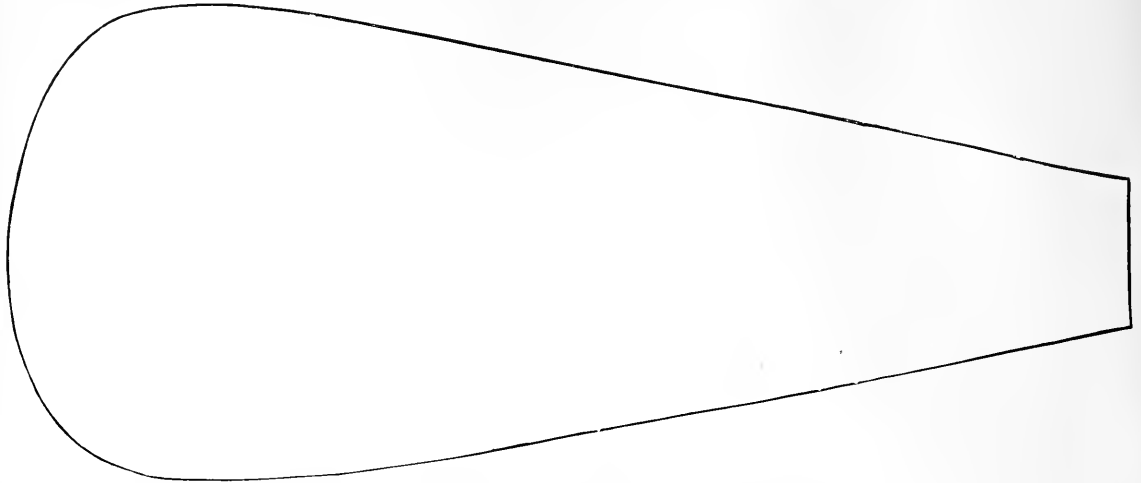


FIGURE NO. 12.—DIAGRAM FOR SHAPING THE FOUNDATION OF AUTUMN-LEAF PEN-WIPER.



FIGURE NO. 13.—DIAGRAM FOR SHAPING THE LEAVES OF AUTUMN-LEAF PEN-WIPER.

the veining will be done by the brush instead be of cloth, flannel or some similar texture,

and may all be of one color or each may be of a contrasting color, as preferred.

When available space is limited, personal ingenuity is often taxed to know how to use it to advantage.

A writing-table that may be arranged with little trouble even in a room having but limited space, consists merely of a deep shelf with a rounding front edge supported by brackets in a corner. A covering of felt with a lambrequin or valance of the same hanging from the front edge is a suitable finish, and

ent seems quite satisfied when a blotter is suggested. This one is made in regular book fashion. The binding of pasteboard is covered with dark-green velvet, and the edges are outlined with gold cord, which is turned in loops at the back as gold would be on a veritable book. The word "Blotter" is embroidered with gold thread across the center, and a cluster of loops and ends of gold-colored satin ribbon is arranged just above the word. The sheets of blotting paper are fastened by a strip of ribbon com-



FIGURE NO. 14.—FANCY BLOTTER.

when supplied with blotters and other accessories belonging upon such an article the result cannot fail to be satisfactory. Of course any piece of absorbent paper will form a blotter, but fastidious tastes like to devise pretty shapes and ornamentations for these practical accessories, and they will find in this chapter many helps toward the realization of their desires.

Fancy Blotter.

FIGURE NO. 14.—The decorated blotter is certainly a pretty ornament and an article that every man and woman likes to possess. The never-ending wonderment as to a little pres-

ing through the center of the middle sheet, as in a portfolio. In this way the putting in of fresh sheets is made quite easy, and the book may be kept pretty and decorative and yet be in active use.

Ink-Blotter.

FIGURES NOS. 15 AND 16.—A useful and pretty accessory to a writing desk or table is illustrated in this engraving. It is formed of two pieces of cardboard, each of the size of a blotter, covered smoothly with silk, velvet, plush, satin or any pretty texture. The one for the upper side is decorated about the

edges with upright stitches of varying lengths, done with silk floss. The covered pieces are placed, one at each side of a cluster of blotters; and all are held together with two pieces of ribbon, bowed prettily on the upper side; one piece having a pretty vine design embroidered on it where it crosses the under side, and the other piece having the initials

which is also continued across the top of the folded portion and tied in a bunch of loops in each corner. Above the pocket is a spray design of flowers that gives an elaborate and dainty effect. The ornament is suspended by cords, which are tied in a bunch of loops at the point of suspension. Plush, velvet, silk, ribbon or any pretty fabric may be

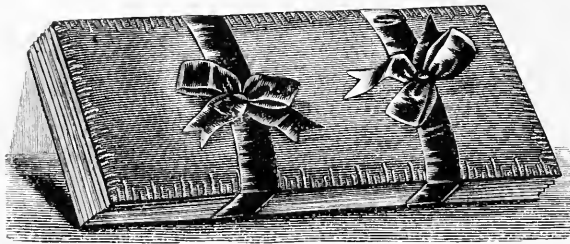


FIGURE NO. 15.

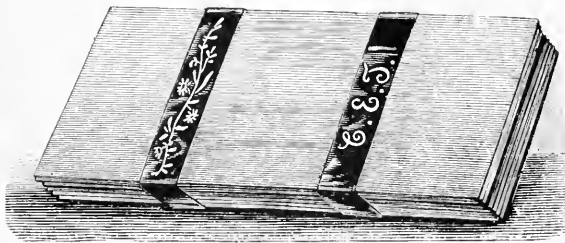


FIGURE NO. 16.

FIGURES NOS. 15 AND 16.—INK-BLOTTER.

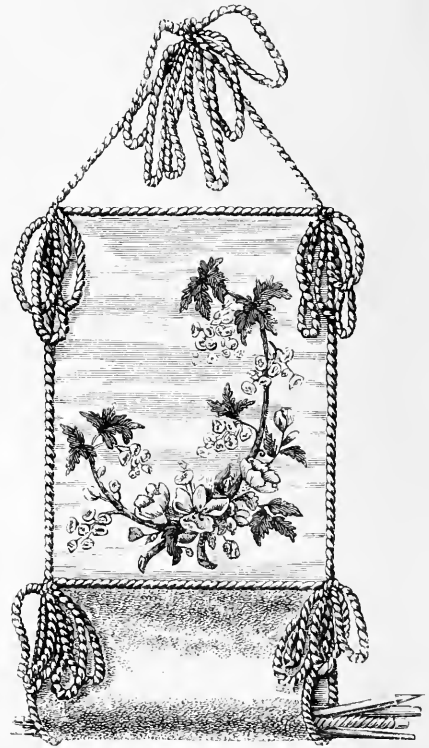


FIGURE NO. 17.—ORNAMENT FOR WRITING-DESK.

embroidered upon it. The ribbons may be plain or fancy and may contrast in color with the outsides.

Ornament for Writing-Desk.

FIGURE NO. 17.—This pretty ornament is formed of cardboard covered on one side with silk and on the other side with plush; it is folded up deeply at the bottom to form a holder for the pens, pencils, pencil-scraper, etc. The edges are bordered with cord,

used for such articles, and the colors may be selected to please the taste. Ribbon may be used instead of cord, and the floral decoration may be painted, embroidered or appliquéd.

Decorated Blotter.

FIGURE NO. 18.—A large oblong of blotting paper forms the back of this blotter, and to either side edge is joined a section half as wide, the sides and ends of the parts being

held together by cords run through holes in the sides near the top and bottom and tied together in long loops and ends. The upper parts are also held together by cord arranged in a similar way at the front edges, midway between the top and bottom, and are ornamented with circles of various sizes arranged as pictured and decorated with dots and floral sprays that also extend outside the circles.

a section of blotting paper folded over like a binding, all the parts being fastened together by a ribbon drawn through near each end of the binding and tied in a pretty bow. The outer portion of the blotter is decorated with a neat floral design in water colors. Any preferred decoration may be used, pen-and-ink sketches being often preferred to water-color decorations.

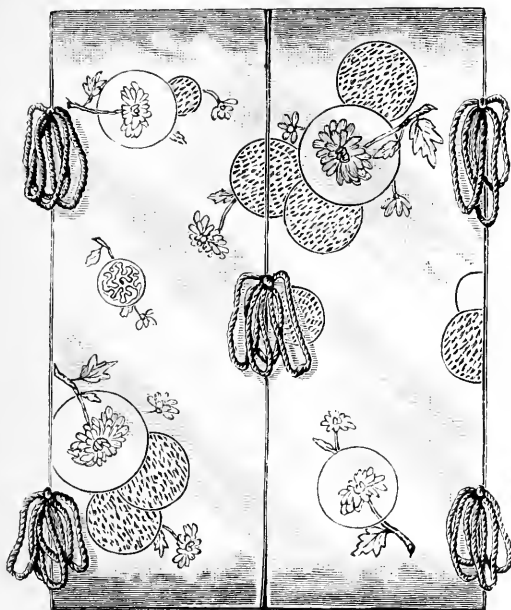


FIGURE NO. 18.—DECORATED BLOTTER.

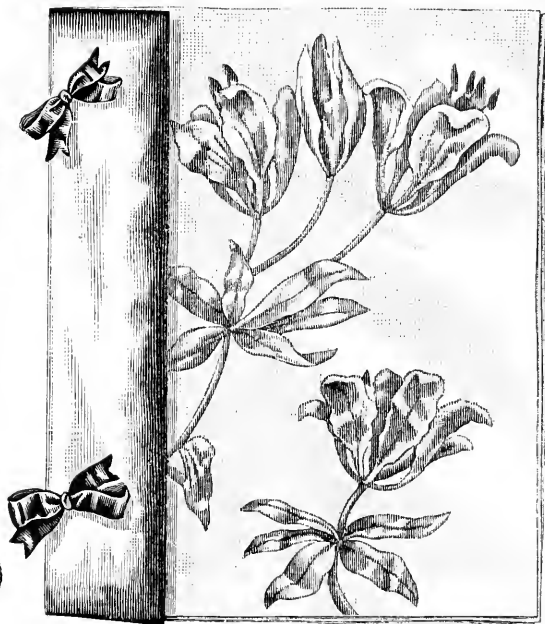


FIGURE NO. 19.—FANCY BLOTTER.

Between the covers are one or more sheets of blotting paper arranged to slip in and out for use. The covers of the blotter may be white or tinted and may be decorated with any tasteful designs.

Fancy Blotter.

FIGURE NO. 19.—This engraving illustrates a pretty blotter in book form. It consists of squares of blotting paper fastened together by

Pocket for Stationery.

FIGURE NO. 20.—An oblong piece of cardboard forms the back of this useful and pretty pocket. It is covered on one side with velvet or plush and on the other side with satin, silk or Surah. The front of the pocket has for its foundation a piece of cardboard that is deeper than half of the back at one side and as much less than half the depth at the other side, thus having a slanting upper edge. The front

piece is covered like the back, and the parts are put together, with the satin-covered sides facing and the lower edges even. Above the front piece the back is bordered with a row of thick cord, which is also carried across the top. Tassels suspended by long cords alternating with tassels suspended by shorter

A ribbon, passed through a large eyelet worked near one upper corner of the pocket and fastened under a bow at the opposite corner, is used for suspending the pocket. Two or more colors may be introduced in pockets of this kind, and any combinations liked may be adopted. If two fabrics be not desired,

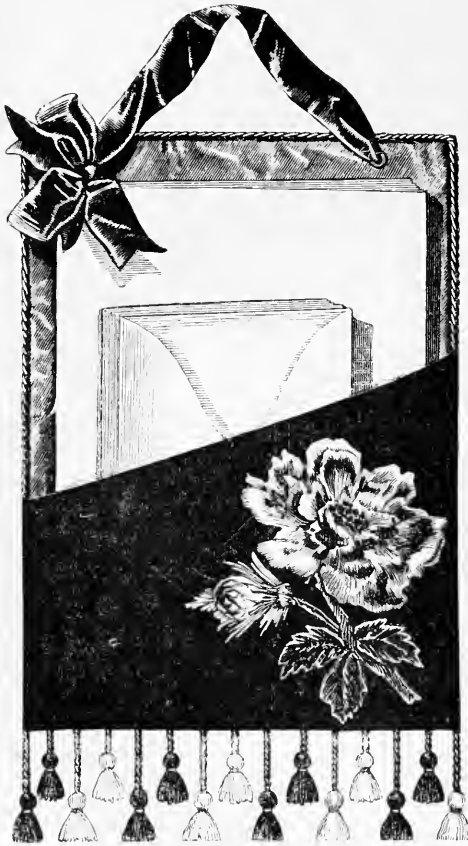


FIGURE NO. 20.—POCKET FOR STATIONERY.



FIGURE NO. 21.—BLOTTER-HOLDER.

cords form a pretty fringe decoration for the bottom of the pockets, the tassels being arranged in alternating pairs of contrasting colors. A pretty appliqué decoration is added to the front of the pocket at the deepest side, the decoration being selected from among Kursheedt's Standard floral appliques.

the material may be the same on both sides and of different colors. Pretty crétonne may be used for such pockets, with good effect.

Blotter-Holder.

FIGURE NO. 21.—A piece of cardboard just the size of the blotter forms the foundation of

this pretty article. The corners are capped by pieces of ribbon folded to form a point, but two three-cornered pieces of silk, satin, etc., joined at two sides, may be used if desired. The loose edges are bordered or bound with

and may be removed when a new blotter is desired. The caps may be painted, embroidered or otherwise decorated, with elaborate effect, in whatever way the maker's skill is best exhibited.

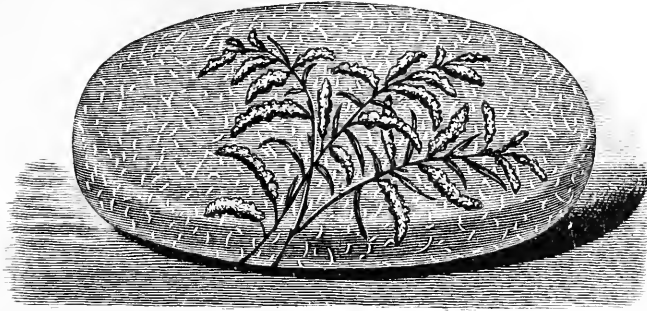


FIGURE NO. 22.—PAPER-WEIGHT.

velvet ribbon studded with gilt, silver, pearl, or other beads of any preferred shape. In one corner is attached a large bunch of roses, which, however, may be replaced by a large bow of pretty ribbon or a cluster of pompons. The blotter corners are caught under the caps

Paper-Weight.

FIGURE NO. 22.—A piece of stone, hand-painted as pictured, was used for this unique paper-weight. Any kind of stone may be so decorated, and it may be of any shape, but is best for decoration when smooth.





A Case for Knitting-Needles.

ITS foundation is a hollow pasteboard tube, such as large sized publications are sometimes enclosed in for mailing; it is lined with Silesia, and its ends are finished with full puffs of satin, which are each sewed at one edge to the pasteboard and at the other drawn into a frill by means of narrow ribbons run between double lines of stitching. One of the puffs may be closed permanently, while the other is arranged so that it may be untied. Between the puffs the tube is covered smoothly with plush, and at the ends, where the plush overlaps the satin puffs, thick silk cord is wound. A handle for hanging it up by is also provided by means of a cord, which extends between the ends and has considerable extra length. Such a case is very protective to the long bone and wooden needles as well as to the finer steel ones. If a tube for the foundation be not at hand, a piece of pasteboard may be easily rolled and gummed into the proper shape. Such a case is adaptable to a variety of purposes, serving admirably as a receptacle for a handsome fan or for any small article which can only be kept in good shape by careful handling.





CHAPTER XVIII.

FRAME AND CASES FOR PHOTOGRAPHS.



HANDSOME cases for photographs are gradually superseding the old-time album, and they are so much easier to handle and so much prettier to look at that the change is very welcome. Then, too, these cases may be made

resplendently in these pretty cases. And who does not admire individuality, even if it be somewhat grotesque?

Photograph-Case.

FIGURES NOS. 1 AND 2.—Two views of a handsome photograph-case are here given,



FIGURE NO. 1.—PHOTOGRAPH-CASE, CLOSED.

even by the amateur in decorative art, and they admit of so much originality in color and fabric combinations, and also in decoration, that there is a positive possibility of something new being achieved, in effects at least. One's individuality may shine out

Figure No. 1 showing the case closed and Figure No. 2 showing it open. The article is made much after the manner of a *mouchoir* case; it consists of a section of olive plush lined with pink Surah, the whole being given considerable thickness by layers of sheet wad-

ding well sprinkled with sachet powder. The ends are folded under nearly to the center and the edges brought together are seamed, thus forming pockets to contain the photographs. On the outside near one end the word "Photographs" is embroidered diagonally, and at the other end is fastened a bunch of pink car-

respond with the perfume used. The word decoration in the proper size is illustrated at Figure No. 3 and may be done in silks, flosses, metallic threads, bullion or cord, as preferred. Sometimes the monogram or initials will be embroidered on one of the pockets.

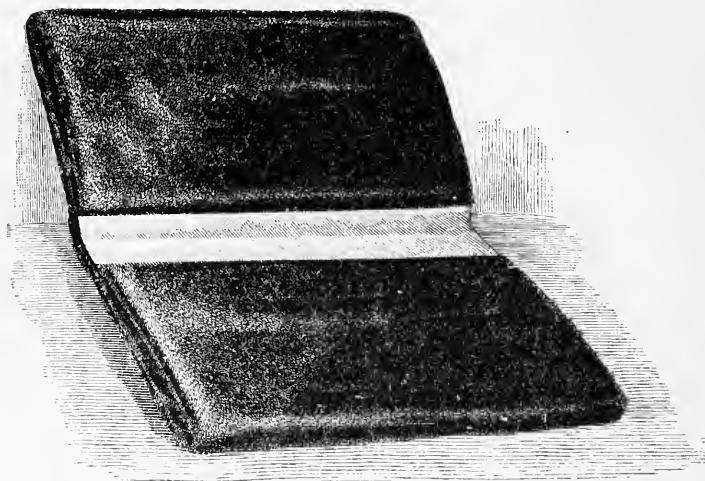


FIGURE NO. 2.—PHOTOGRAPH-CASE, OPEN.

Photographs

FIGURE NO. 3.—WORD DECORATION FOR PHOTOGRAPH-CASE.

nations and a bow of wide soft ribbon, one end of which is fringed. Of course, there is no limit to the choice of colors, and one color may be used throughout if desired. Rich oriental stuffs, brocades, flowered fabrics, velvets, silks, etc., are suitable for such cases, and when flowers are applied they should cor-

Word Decoration for Photograph-Case.

FIGURE NO. 3.—This engraving illustrates the proper style and size of the word decoration on the photograph-case illustrated at Figure No. 1. It may be embroidered or painted, as preferred, or, if made of satin or *faille*, it may be ornamented with decalcomanies.

Photograph-Case, Open and Closed, and Word to Embroider on It.

FIGURES NOS. 4, 5 AND 6.—This case is a beautiful ornament for a table and may combine any two preferred colors. In this

shown at Figure No. 4. A row of thick silk cord borders all the edges, and the fancy stitching is done with gold embroidery silk. Ribbon ties the shade of the velvet are fastened to the ends and tied to close the case,

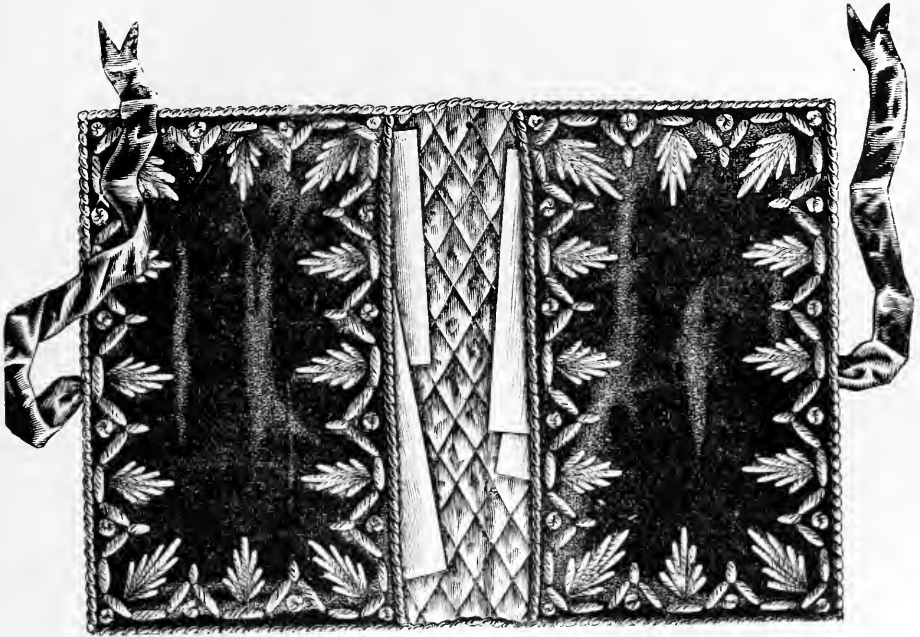


FIGURE NO. 4.—PHOTOGRAPH-CASE, OPEN.

instance the velvet forming the outside is a light, bright olive and the quilted silk lining is pale gold. The lining and outside are sewed together at all their edges, and the ends are folded over to form pockets, as

as shown at Figure No. 5. The word "Photographs" is embroidered in outline stitch with gold embroidery silk on both sides of the case, the proper size and style of letters being combined in the word shown at Figure

No. 6. The embroidery stitches are of the simplest order and by their very simplicity are Ottoman or other silk may be used instead of velvet. Silk, Surah or satin may be used for



FIGURE NO. 5.

Photographs

FIGURE NO. 6.

FIGURES NOS. 5 AND 6.—PHOTOGRAPH CASE CLOSED, AND WORD TO EMBROIDER ON IT.

effective. Any preferred colors may be as the quilted lining. Sometimes the word will tastefully combined in this way, and plush, be painted or worked in gold or silver bullion.

Fancy Photograph-Frame.

FIGURE NO. 7.—This frame is made by cutting three pieces of Bristol-board the desired

ing of the pieces together over this making a less bulky seam than plush. Sprays of flowers are embroidered upon each frame. Small



FIGURE NO. 7.—FANCY PHOTOGRAPH-FRAME.

shape and covering them with deep crimson plush. The edges are bound when required with narrow ribbon the same shade, the sew

bows of crimson satin ribbon decorate the corners of the center picture. Velvet, satin or brocade may be used if preferred to plush.





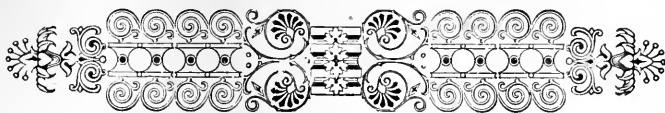
An Inexpensive Screen.

ONE that deserves this adjective and many other complimentary ones in addition, has for its frame a very small clothes-horse stained with a dark walnut stain. Its panels are of wood, but at a little distance look like matting. They cost but a trifle and are elaborately ornamented with fruit designs done in luster paints. For their lower edges a unique fringe is made of rope cut in short lengths and frayed out to form a full, crimped tassel. Several short lengths are then tacked on the frame in such a way that the tassels form a fringe below a pretty scroll. Each panel is suspended upon the frame by a piece of looped rope frayed out into fluffy tassels at its ends. If a folding screen is not in request a single panel might be developed in the same style.

A recent fashion in furnishing sleeping and sitting rooms has led to some pretty innovations in the framing of screens. One intended for a sleeping room having a pink chamber-suit in it has a frame of unpainted white pine. It is covered with crétonne in a floral pattern, the covering being brought smoothly over the frame and tacked to position with fancy tacks, so that no woodwork is visible.

A very artistic idea is developed in another having each panel covered with crétonne printed with a pastoral scene, while the frame is concealed by similar material printed in a small floral design. Crétonne in very pretty designs may be purchased for a moderate sum, and its artistic possibilities are now so fully realized that its use for draperies, furniture-coverings and even wall-hangings is general. In country houses it is especially useful, though its use is by no means limited to such dwellings. Picture a sunny room in a cottage. The furniture is enamelled in white, with lines of gold here and there. Some of the chairs are of the rush-bottom style, which after long neglect are again admired. A couple of them are rockers, and into these are tied pretty cushions of crétonne. A screen entirely covered with crétonne stands in front of the wash-stand. The carpet is a plain ingrain which displays to good advantage the pretty rugs, and the walls are covered with paper harmonizing in its ground color with the white furniture and in figure with the dainty crétonne. A more prettily furnished "best room," with the same expenditure, 'twould be difficult to imagine.





CHAPTER XIX.

FANS, ADAPTED TO USE AND ORNAMENT.



FANS, little and large, hand-painted or only covered with showy paper, are among the various articles which a present fancy makes highly decorative. In this chapter several pleasing devices for their use and arrangement are illustrated and so clearly described that they may be easily duplicated.

Fan Lamp-Screen.

FIGURE NO. 1.—This article, which is as useful as it is ornamental, results from a very simple device. The standard is an ordinary letter-file with a pointed prong and a round base. Over the prong is slipped the handle of a Japanese fan which, being hollow, descends until it rests upon the base. The latter is covered with a circular piece of satin gathered into a frilled finish and tied around the end of the handle with ribbon. The handle is wound with ribbon and the fan is ornamented to accord with the fancy of whoever is making it. In this instance it is covered with Silesia and overlaid thickly with finely crimped paper, which forms a fringe around the margin. Upon one side a bunch

of paper flowers is fastened. Such screens may be covered with satin and ornamented with embroidery or hand-painting. A very pretty one is made of a fan covered with dark green silk and overlaid on the outer side with buttercups nestling in artificial grass, which also covers the base. As they are not easily overturned and may be moved in any direction, they are much appreciated by those whose eyes are sensitive to strong lights.

Wall-Pocket.

FIGURE NO. 2.—Two paper fans, one considerably larger than the other, are used in making this pocket. They are opened wide, the lower portion of the smaller one being exactly even with that of the upper. Satin ribbon is then drawn through the sticks of the two, confining them together; and a pretty bow of satin ribbon, tipped with silken balls, is placed on each side of the sticks. A larger bow, with four ends, all ball-tipped, is placed at the ends of the handles, forming a pretty finish. The upper portion of the small fan is carefully tacked at each side to the larger one, and bows of ribbon are also placed there. Ribbon strings placed at convenient distance at the top of the large fan,

tie in the middle, forming a graceful method of hanging the pocket. Fans of one tint or those of contrasting hues may be selected. In this instance the upper fan is of dark sage green and the lower one of bright scarlet. The ribbons are scarlet, and the silk alternately of scarlet and sage green.

any shade, while the front part is hidden under a cover of bright terra-cotta satin. A pasteboard, shaped like the fan, forms the pocket. It is neatly fitted, and is covered on the outer side with terra-cotta and lined with pink satin. A good contrast of the two colors is shown by the slash down the center,



FIGURE NO. 1.—FAN LAMP-SCREEN.



FIGURE NO. 2.—WALL-POCKET.

Fan Wall-Pocket.

FIGURE NO. 3.—A pretty wall-pocket in which to stick letters and cards is of great use, and such a one is here shown. An ordinary Japanese fan forms the foundation; and the back may be covered with Silesia of

which is turned back in V shape. At the point of this V-shaped opening is a bunch of dried grasses and flowers, and long loops and ends of terra-cotta ribbon. A similar cluster of grasses and ribbon is at each corner of the fan and on the handle. The joining of the

pocket portion to the fan is neatly hidden under a silk cord, and all the edges are finished in the same manner. Sage and pale blue, and cardinal and pale blue, will be found very pretty combinations for such pockets.

Fan Wall-Pocket.

FIGURE NO. 4.—The foundation of this pocket is an ordinary Japanese fan, which



FIGURE NO. 3.—FAN WALL-POCKET.

may be purchased for a trifling sum. One of its sides is covered with a full, flat pocket of satin that is whipped to the reed about the edge in over-and-over style, after which a border of bead fringe is added. A bow of ribbon and a cluster of cherries are caught at the center of the top, and another ribbon is tied about the handle over a hole bored for a string by which to suspend the pocket from the wall. The pocket is useful for collecting scraps, holding papers and letters, and a multitude of other little things which will

from time to time suggest themselves to the housekeeper, when there are trifles in the way and no time to put them out of the way. The pocket may be of any pretty material.

Decorated Fan.

FIGURE NO. 5.—A large palmetto fan is used, and is smoothly covered on one or both sides with velvet to within some distance of the handle, the rounding margin of the velvet

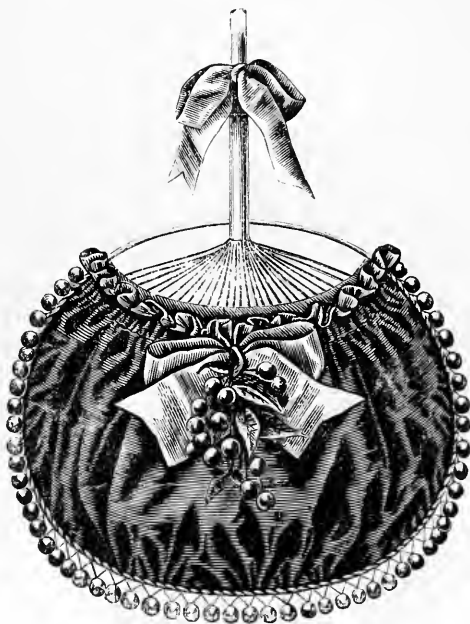


FIGURE NO. 4.—FAN WALL-POCKET.

being bordered with a silk cord. Above the velvet it is covered with silk, satin or Surah, or perhaps with Silesia, which is shirred in around the handle with a little frill finish at the top. Over the velvet a spider's web is formed with gilt or silk floss, and old-man spider himself may be purchased in some metal and fastened on. Then the cat-tails and grasses, which have been so carefully collected during the summer in the country, are artistically grouped and fastened to spread prettily over the fan just above the

web. Any preferred garniture of embroidery or hand-painting may be applied, instead of the web and spider.

Decorated Palm-Leaf Fan.

FIGURE NO. 6.—A simple palm-leaf fan of good size is carefully painted with gold liquid paint and beautified by a cluster of three ostrich tips fastened to droop gracefully near

or artificial flowers may be used instead of the feathers, if preferred.

Ornamented Punkaj Fan.

FIGURE NO. 7.—This fan is large and graceful-looking, and has a long, thick handle turned to one side. A strip of pale-gold cloth decorated with fancy stitches done with floss is applied all along the top. To the lower



FIGURE NO. 5.—DECORATED FAN.

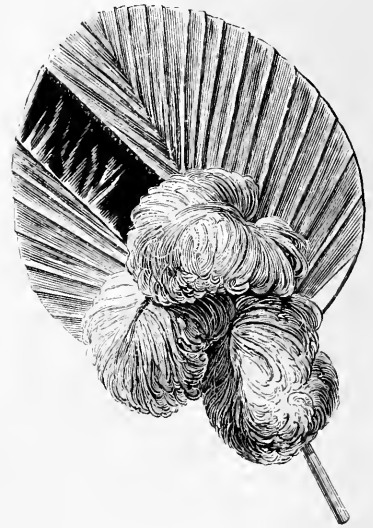


FIGURE NO. 6.—DECORATED PALM-LEAF FAN.

the handle and a strip of ribbon passing from under the tips along the side, terminating under the edge. The tips may be some that have done service on a hat or bonnet, and the ribbon may match or contrast with the tips and be of any preferred variety. Such fans are fastened against the wall or artistically placed on the table or mantel, where they form effective backgrounds for dainty statuettes, small vases, etc. A bunch of paper

part at the left side is added a crescent-shaped section of the same fabric decorated along its lower edge with fancy stitches and attached to the fan with large fancy stitches; this forms a pocket for papers, work, etc. A very wide ribbon is tied in a bow about the handle. Japanese figures are painted or inked on the leaf. The cloth may be of any color preferred, or velvet, plush, satin, crêtonne, etc., may be used instead. Such fans

are usually made to stand against the wall in some corner where they will be effective, and

Fan Wall-Pocket.

FIGURE NO. 8.—A large Japanese fan and

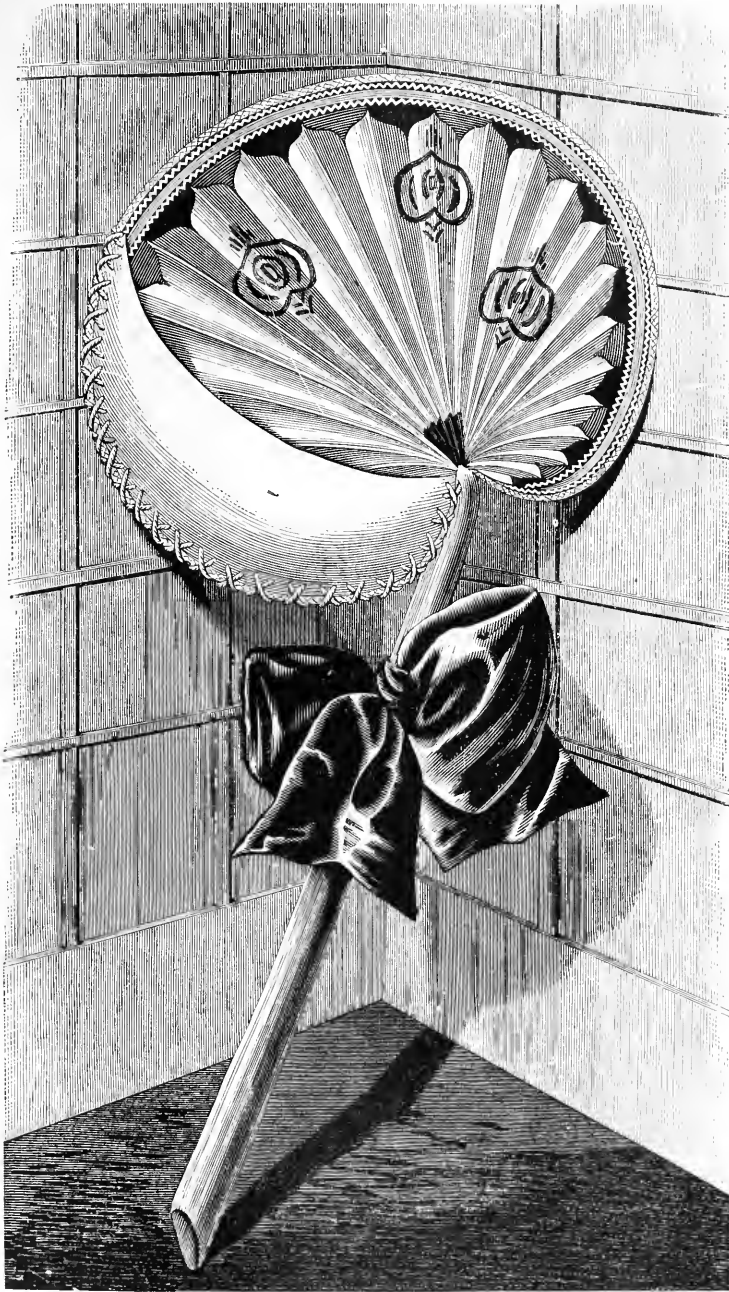


FIGURE NO. 7.—ORNAMENTED PUNKAJ FAN.

are often richly embellished with peacock feathers, painting, embroidery, etc.

a similar fan of much smaller size are joined together by ribbons to form this ornamental

wall-pocket. The handle is removed from the larger fan, which is firmly secured at the bottom to the smaller one. Two pair of ribbon ties are sewed at suitable intervals to the fans at one side and tied in pretty bows so as to hold the fans in place; and a narrower ribbon is run through the fans at

Whisk-Broom Holder.

FIGURE NO. 9.—A Japanese fan of the usual kind constitutes the foundation of this holder. It is almost covered with deep crimson satin, and the joining to the fan is concealed under a heavy cord of silk. Two strips of ribbon are arranged across it as



FIGURE NO. 8.—FAN WALL-POCKET.



FIGURE NO. 9.—WHISK-BROOM HOLDER.

the opposite side low down and loosely tied. A cord edges the fans all around. A bunch of bright fruits and their foliage is fastened just above the handle. Sometimes the fans will be covered with Watteau, striped or figured silks, though they are sufficiently decorative in themselves.

shown in the illustration, the ends being caught under the cord; and a fringe finishes each one prettily. At the opposite ends, which meet at one corner of the fan, is a bow of satin ribbon, and then, when the ivory-handled brush is inserted, the whole effect is extremely good.

Fan Scrap-Bag.

FIGURE NO. 10.—This pretty bag is made of a large Japanese fan, from which the rivet has been removed. The fan is doubled so

fastened at the upper ribbons, pass along the sides of the bag, and, after being left long enough to form suspension ties, are bowed prettily together. The fan may show any

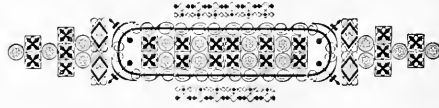


FIGURE NO. 10.—FAN SCRAP-BAG.

that the ends meet, and through the holes that formerly held the rivet is run a cord that holds them closely together. Ribbon is run in and out about the fronds, and ribbons,

design and combination of colors preferred, and the ribbon may be of any hue and be plain or fancy, as desired. A blue fan, with pink ribbons, is pretty.





Painting on Scrim or Bolting-Cloth, with Water-Colors.

BOTH scrim and bolting-cloth are exceedingly dainty and effective backgrounds for flower or fruit designs in water colors and thus decorated, they are made up into artistic and beautiful scarfs, bureau-covers, tidies and various other articles. For the purpose of illustration we will imagine that sprays of daisies are to be painted by a beginner upon bolting-cloth, and we will begin our work by sketching or stamping the design upon the fabric. The outlining must be lightly done, owing to the delicacy of the fabric and the material should be first spread upon blotting-paper and tacked smoothly.

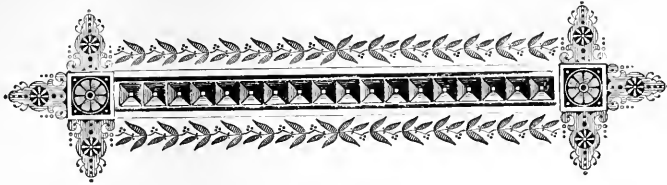
Chinese-white is an excellent body-color, and should be laid evenly upon all the parts of the design. Do not lose sight of the fact that superfluous brush work should be avoided in the use of water colors. Every stroke should count, and that this may be the case the color should be ground down smoothly upon the palette until it is like cream in consistency. It must be applied with up and down strokes and not worked about or driven into the fabric. After the body color has been given ample time for drying, paint over it lightly with the colors

needed for the foliage and retouch the daisies with white; warmed with a trifle of pink-madder, using lemon-yellow for the centers, and shading with a suspicion of black if the study suggests shadows of considerable depth. Chrome and emerald greens will produce the foliage tints, some of which may be given a rather delicate hue owing to the semi-transparent effect of the material.

In painting in the tints of any flowers upon the body colors they should be spread or floated on very lightly, and the eye should determine the distance of the stroke in advance of the brush, as working up and all efforts toward elaboration of detail are fatal to any branch of water-color painting and especially to decorative work. This principle does not interfere with the necessary retouching, etc., but it is opposed to a habit of striving for perfection of detail instead of aiming for effect.

In painting any flowers except those whose body colors call for the use of lemon or chrome yellow a body tint of white should first be laid on, and in laying on the natural tints in the second coat the brush should not be used in a way to disturb this opaque body color.





CHAPTER XX.

FANCY FRAMES FOR MIRRORS AND PICTURES.



THE making of pretty frames for mirrors and pictures is not beyond the possibilities of ingenious fingers accustomed to the uses of the needle or brush, and the specimens illustrated in this chapter may be easily reproduced.

Decorative Frame for a Mirror.

FIGURE NO. 1.—The liking for looking at pretty things certainly must be strong when it extends to our mirrors, because we look at them so often! And yet that is the very reason why they should always be in gay attire. The foundation for a mirror frame can be gotten at any of the shops that supply artists' materials, and then the decorative material may be smoothly fastened to it. The one illustrated is covered with dark blue plush, upon which are dogwood blossoms and leaves in white and olive plush, appliquéd with yellow floss. The effect is charming—one wants to look in a mirror that reflects Spring always. This is hung in diamond fashion, bows of satin ribbon of the blue tone being placed just where they seem to hold the pretty flowers in position. While any col-

ored velvet or plush is in taste, still it will be quickly understood by those who have studied decorative effect, why the preference is given to a dark tone—one does not weary of it, as would be the case with a faint tint. White plush is cut in the outlines indicated by Diagram A for the dogwood flowers, the heavy, light and dotted lines showing the three sizes employed. Olive plush is used for the leaves, which are shaped by Diagram B, in which also the outer line follows the largest size, the next the medium one, and the dotted line the smallest, so that each size may be exactly obtained. Care must be taken in cutting them, and a very sharp pair of scissors will be found of use.

Application Stitch for Decoration on Mirror.

FIGURES NOS. 2 AND 3.—The method of applying the decoration on the mirror-frame is here shown. Several strands of yellow silk, which one increases or lessens according to the thickness deemed desirable, are arranged about the margins of the flowers and leaves, and held down by a crossing stitch made in the manner illustrated. Figure No. 2 shows the way the needle is inserted, and Figure No. 3 where it is carried through; the

latter point being directly under the point where the needle is to be next inserted. Great care should be taken that these stitches be made at regular intervals and to extend across without the least slant.

itself. The present illustration depicts a mat of rich sapphire-blue velvet, with graceful vines of American ivy showing their gorgeous Autumn colorings, embroidered in opposite corners. The exact sizes of the vines are



FIGURE NO. 1.—DECORATIVE FRAME FOR A MIRROR.

Decorated Mat for a Picture-Frame.

FIGURE NO. 4.—Mats of velvet or plush, prettily embroidered or painted, are much liked in both square and oval picture-frames, and the color must be decided by the picture

given at Figures Nos. 5 and 6. They may be done in outline stitch, satin stitch or the South-Kensington stitch; and may show the delicate greens of early Spring, the deeper greens of midsummer or the brilliant reds

and yellows of Autumn, as preferred. Any other design may be selected instead of the

American Ivy in Outline Stitch.

FIGURES NOS. 5 AND 6.—These engravings

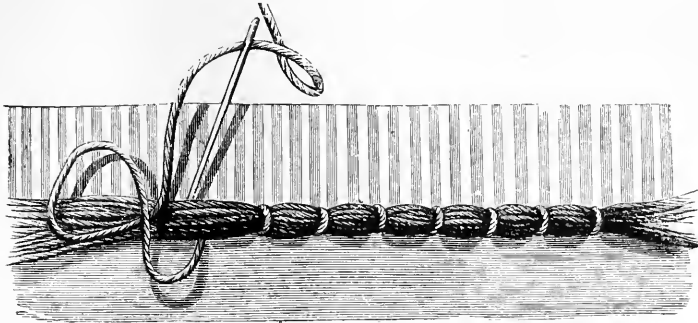


FIGURE NO. 2.—APPLICATION STITCH FOR DECORATION ON MIRROR.

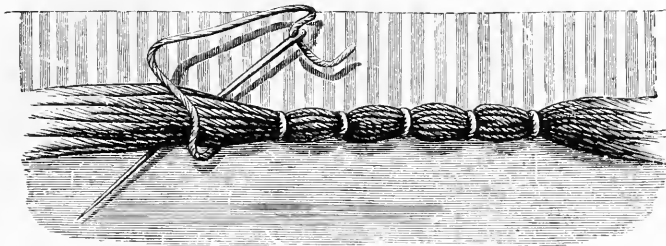
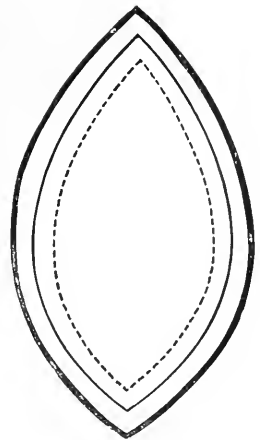
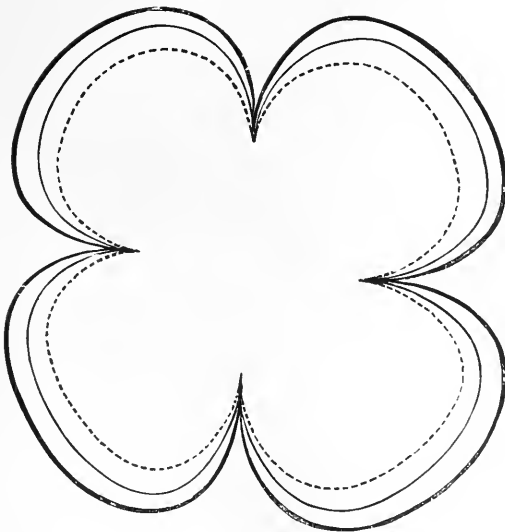


FIGURE NO. 3.—APPLICATION STITCH FOR DECORATION ON MIRROR.



DIAGRAMS A AND B.—OUTLINES OF DOGWOOD FLOWERS AND LEAVES DECORATING MIRROR SHOWN AT FIGURE NO. 1.

ivy vines, with good effect. The foliage of the Virginia Creeper is effective for the purpose.

show two pretty vine designs in American ivy done in outline stitch. The designs may also

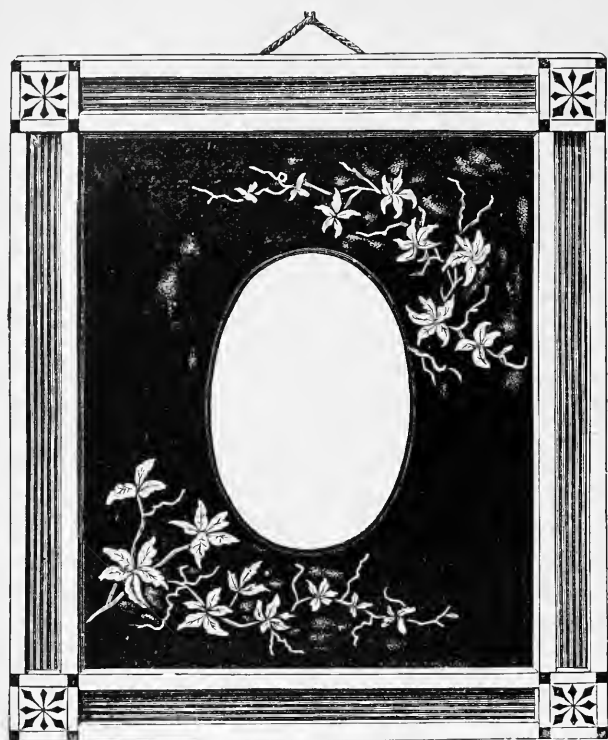


FIGURE NO. 4.—DECORATED MAT FOR A PICTURE-FRAME.



FIGURE NO. 5.—AMERICAN IVY IN OUTLINE STITCH.

be heavily embroidered in South-Kensington designs are used in decorating the picture



FIGURE NO. 6.

FIGURE NO. 6.—AMERICAN IVY IN OUTLINE STITCH.

stitch, and may be used to embellish any mat illustrated at Figure No. 4. They may article of fancy work preferred. Both these be worked in any preferred colors.



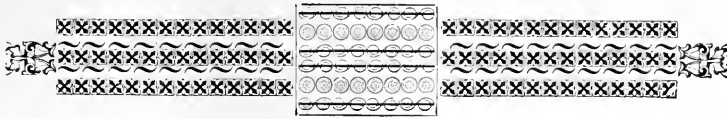


Painting on Terra-Cotta.

TERRA-COTTA forms a good background for either oil or water-color painting, and some very attractive and unique effects are produced upon it by the aid of the brush. Oil colors are more generally preferred for such work, but water colors are quite as well adapted to the purpose, if properly applied. Oil colors are best prepared by mixing them rather thick, and giving them plenty of body by combining with them flake-white or some similar color, and using only a little turpentine. In order that they may work freely without spreading, the deficiency in the quantity of turpentine used may be made up by adding Roberson's medium in such proportion as is needed to reduce them to the desired consistency. The first coat should be laid on rather thick and should be given ample time for drying before the final touches are added. In putting in the high lights and surface tints, the colors may be reduced with the aid of a little turpentine and some of the medium, but the addition of flake-white, or whatever corresponding body-color was used with the first coat, is not necessary at this stage of the work. After the second coat, or final touches of color, have become dry, the surface may be treated with a light coat of copal varnish, the best quality being, of course, the most desirable.

If water colors are used a preliminary wash of white size applied to the terra-cotta renders it receptive. Chinese-white is the best body-color for using with water colors, and the process of applying these colors is the same as described for oils. When the painting has become dry the surface may be lightly washed with very thin gum-water. After this has also dried, a coat of copal varnish is applied. In proceeding from one stage of the work to another, the chief caution to be observed is that of allowing time for drying. Experience will enable the artist to take advantage of many points, but the novice will do well to "make haste slowly." Sable brushes are best adapted to this class of work. The pencilled outlines should be made lightly; if an unskilled hand lays them on too heavily they may be erased with India rubber. Spirits of turpentine will remove inadvertent brush-marks. Quaint little figures, peering over balconies or resting against a mono-tinted background, may be rendered especially effective by having their backgrounds ornamented in colors, and such pieces are attractive and salable articles for donating to fairs and bazaars. They may be purchased for trifling sums in their undecorated state, and are usually quite artistic in design and execution.





CHAPTER XXI.

FANCY BASKETS.



HE means for beautifying all sorts of receptacles which a lady is apt to employ for her personal belongings are so numerous and so inexpensive that there is really no excuse for anything that is not pretty and attractive. In this chapter a variety of pretty baskets ranging in their uses from those intended for holding sewing implements to those which receive bonbons, are represented.

Fancy Work-Basket.

FIGURE NO. 1.—This basket, the fellow to which may be procured in any shop where such goods are sold, is made beautiful by being gilded. An embroidered strip of *coquelicot* ribbon is then placed across it in the manner illustrated, the edges being hidden under a gold cord. A gold cord outlines each side of the opening, and two prettily-tied ribbon bows suggest that it is under lock and key, when in reality they constitute handles by which it may be opened. Much taste may be displayed in the decoration of such a basket, which will always prove an acceptable present.

Design for Embroidery on Ribbon Decorating Work-Basket.

FIGURE NO. 2.—This is an illustration of the “ragged robins” embroidered on the ribbon used for decorating the work-basket. The design is not difficult of execution either in embroidery or painting; but if the worker can neither paint nor embroider, then a fine decalcomanie may be carefully applied.

Fancy Basket.

FIGURE NO. 3.—Three cornucopias of willow artistically grouped on a willow stand form this handsome basket or *boubonnière*. They are lined with silk—each with a different shade—the lining being shirred and arranged to form a puff about the top. A band of velvet ribbon, decorated with fancy stitches, passes about each below the puff. A large pompon depends from the points at the top of the stand, and a large bow of wide ribbon is placed at the center of the stand. Any three preferred colors may be used for lining, and the bow and pompons may match either color. Sometimes three small pompons combining the three colors will be fastened to each point, with pretty effect.

Scrap-Basket.

FIGURE NO. 4.—This pretty basket for scraps is in vase-shape and is covered with plush that is shirred near the top and finished to form a frill heading. Inside this frill is arranged a similar frill, which entirely covers

Scrap-Basket.

FIGURE NO. 5.—This engraving illustrates a pretty style of decoration for a four-sided scrap-basket made of willow or rattan. For the center of each side is cut a diamond-shaped section of velvet, plush or cloth, and

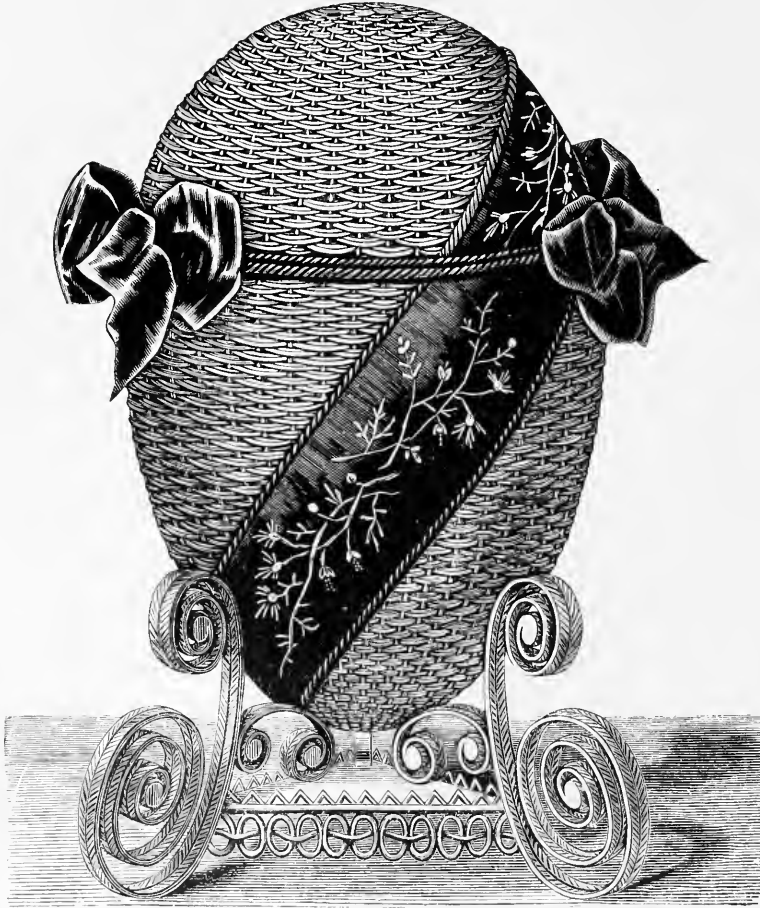


FIGURE NO. 1.—FANCY WORK-BASKET.

the neck. A piece of wide brocaded ribbon applied with invisible stitches is arranged as illustrated. Plain ribbon may be purchased and decorated with hand embroidery or painting, if desired. The plush may be of any preferred color, or any other material may be used instead of plush, figured goods requiring no decoration.

these sections are decorated with Kursheedt's Standard silk-embroidered appliqué. These appliqué ornaments may be alike or may all be different, as most pleasing to the taste. In the corners of each side are arranged three-cornered pieces of the same fabric as that used for the diamond sections, the corner sections being so planned that a uniform

space is left all round the diamond portion to portions are apparently held together by a



FIGURE NO. 2.—DESIGN FOR EMBROIDERY ON RIBBON DECORATING WORK-BASKET.

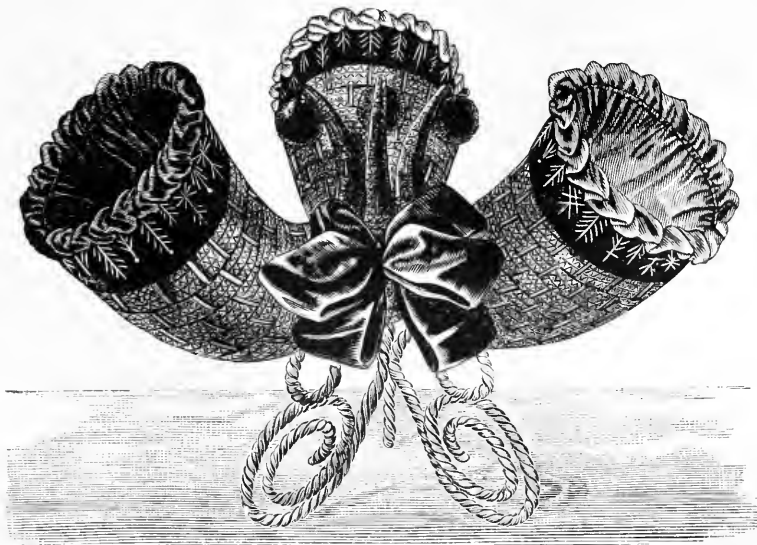


FIGURE NO. 3.—FANCY BASKET.

expose the basket. The corner and diamond scroll design in silk cord of a contrasting

color. The basket is lined with silk, Silesia, Surah, cambric, satin or any fabric preferred. The lining is turned in deeply at the top and shirred to form a ruffle about the top of the basket, the lining showing prettily through the basket-work left exposed. Cord edges the top and bottom of the basket and is arranged in a cluster of loops at all the corners, except one at the top, where a full bow of

covered in this instance with crimson velvet and decorated with some fancy stitches in gold thread. The full frill that is placed around the top of each and drawn together is of rose-colored satin, while the ribbons match the crimson. The latter are drawn through casings made near the top, and then the three pretty "horns of plenty" are held together by bows of ribbon—truly silken bands. Pink and



FIGURE NO. 4.—SCRAP-BASKET.

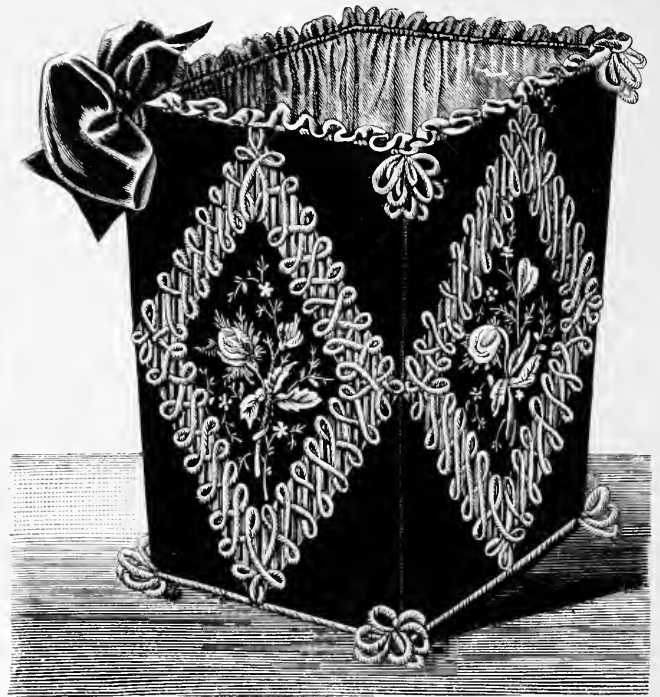


FIGURE NO. 5.—SCRAP-BASKET.

ribbon is fastened. Any combination of colors may be selected, the lining and outside usually contrasting, although they may be alike when two materials are employed.

Fancy Baskets, and Diagram for Shaping the Foundations.

FIGURES NOS. 6 AND 7.—For this triplet of baskets or bonbon-holders, as one chooses to make them, there is a pasteboard foundation

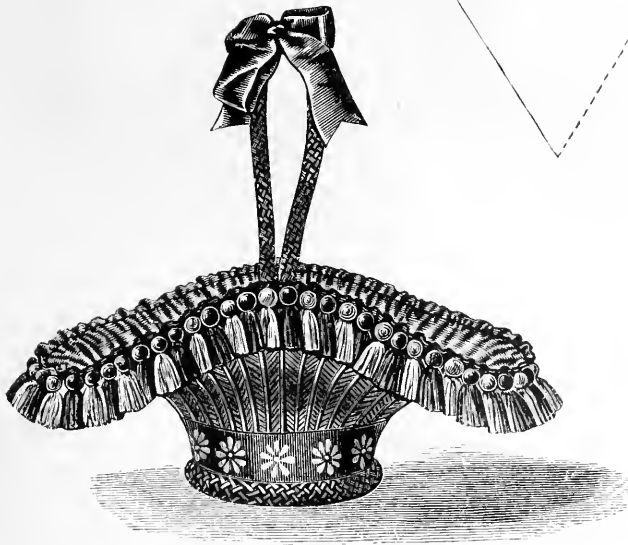
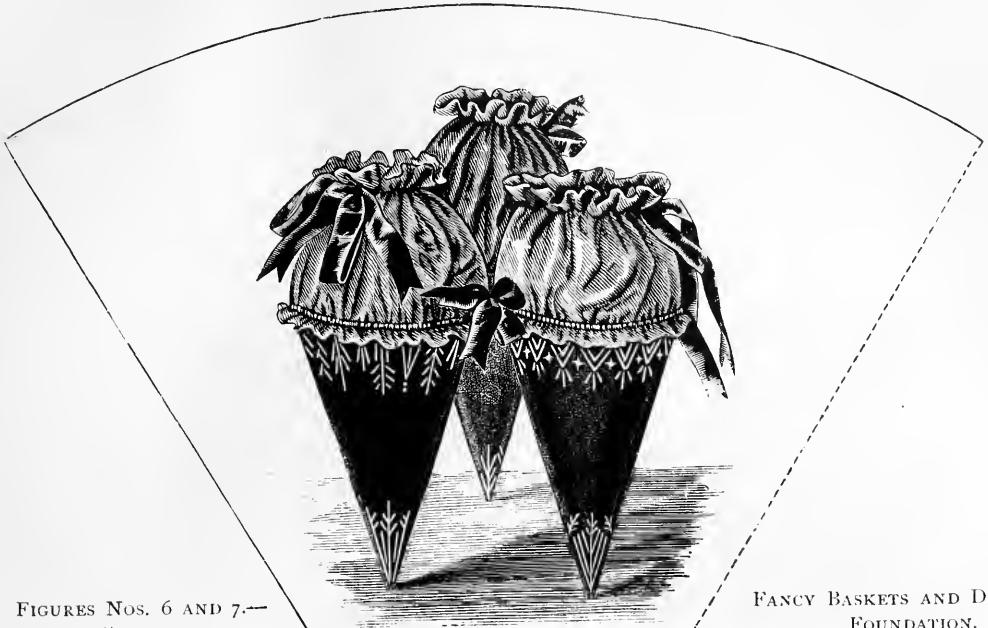
blue, blue and yellow, yellow and white, or any other combination of colors liked may be developed in similar *bonbonnières*.

Half of the pasteboard foundation for each little basket or *bonbonnière* is shown at Figure No. 7. It should be carefully cut with a knife from pasteboard that, while pliable enough to bend, is yet sufficiently strong to be in reality a foundation.

Fancy Work-Basket.

the same purpose come in willow or rattan.

FIGURE No. 8.—This basket is one of the The florists' basket is the most delicate in ap-



kinds used by florists, although baskets for pearance, however, and trims up very prettily. It

is lined with satin slightly full in, and has a row of fringe about the top. A band of ribbon embroidered in Marguerites is about the bottom, and the handle is ribbon-trimmed.

Work-Basket.

FIGURE NO. 9.—Somebody's archery box has been rifled for the three arrows which form the stand for this unique-looking basket. The arrows are arranged with their heads

types. Such a basket is as ornamental as it is useful.

Decorated Waste-Basket.

FIGURE NO. 10.—A new way of decorating a waste-basket, and one that has many admirers, is here shown. The basket is in the barrel shape, made of rattan, and has run in and out near the top a broad olive ribbon. A bow of the same ribbon is arranged just in

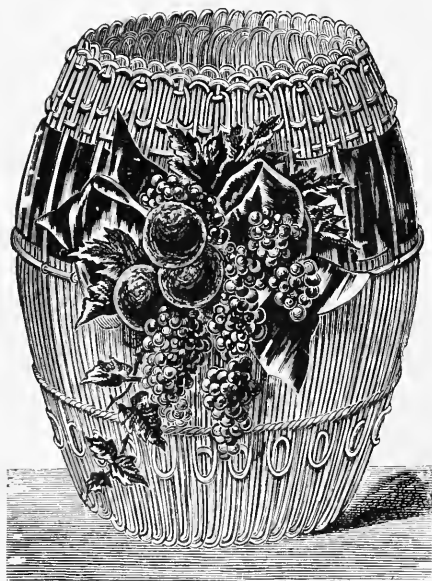


FIGURE NO. 10.—DECORATED WASTE-BASKET.

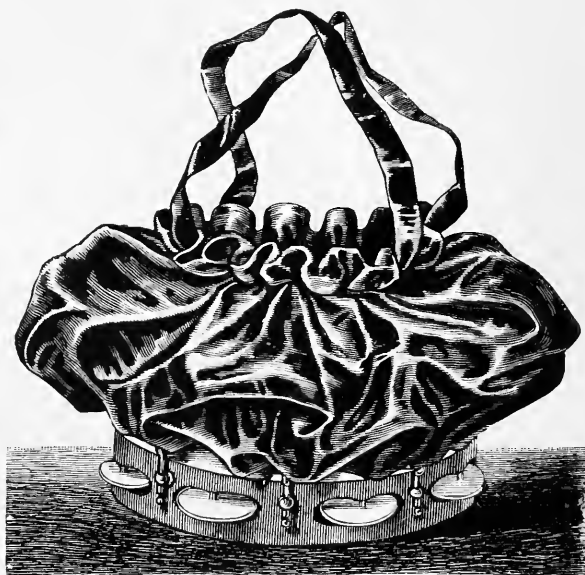


FIGURE NO. 11.—WORK-BASKET.

down and are tied together with ribbon a little above the heads. The rush-basket is three-sided and is ornamented with an interlacing of ribbon about its top. Its corners are attached firmly to the arrows below their feathered ends, and over the points of attachment ribbons are gracefully knotted. The basket portion may be replaced by a crocheted bag of macramé cord, and the stand may be formed of the metal cat-tails which so cleverly simulate their natural proto-

front with full effect, and in the center are placed peaches and clusters of grapes, with their foliage. They form a bright bit of color and are realistic enough to deceive many a looker-on. This is at once an effective and easy way to trim a basket, and one that certainly has novelty to recommend it.

Work-Basket.

FIGURE NO. 11.—The fancy basket shown at this figure is usually supposed to hold the

thimble and scissors that my lady finds so necessary in her needle-work. A small tambourine such as are sold for decorating purposes is first gotten, and to it is securely

a double casing is made for them so that they draw easily. The casing is far enough from the top to form a pretty frill, which is all the finish needed. A lining of chamois would

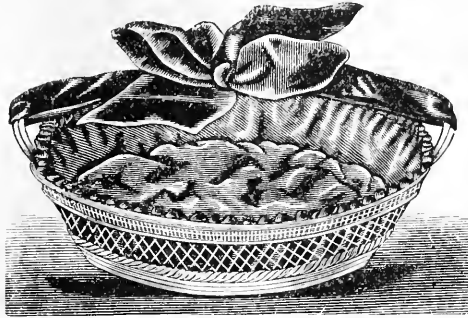


FIGURE NO. 12.—FANCY WORK-BASKET.



FIGURE NO. 13.—SCRAP-BASKET.

fastened a full bag of bronze satin. The strips should be joined together upon being glued to the tambourine, and it will be wise to sew as well as glue it to position. At the top the draw-strings are of narrow bronze ribbon, and

add to the durability and be friendly to the steel belongings. A very rich-looking bag would be one with orange, green or gold-bronze satin for the bag part, and strings of heavy silk cord.

Fancy Work-Basket.

FIGURE NO. 12.—A simple straw basket is the foundation for this pretty receptacle for my lady's sewing paraphernalia. The bottom has a sheet of wadding laid over it, and then the bright cherry-colored satin is applied. The lining of the side is done in the usual way, a

fancy or plain and of any preferred variety, and may be like or unlike the satin in color.

Scrap-Basket.

FIGURE NO. 13.—The engraving illustrates the popular "beaver," duplicated in straw braid and lined with gay satin, to do duty as a

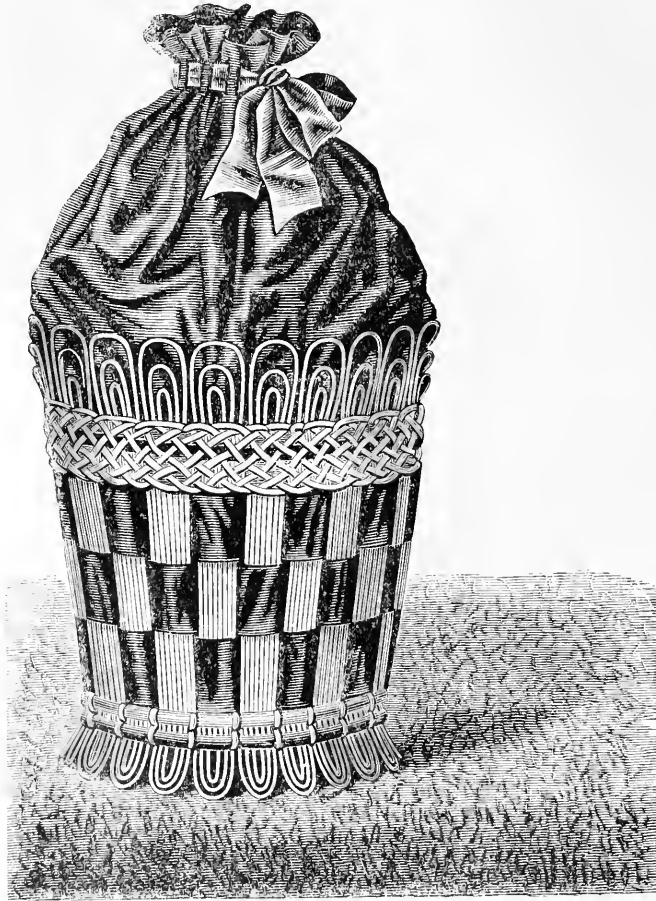


FIGURE NO. 14.—FANCY WORK OR SCRAP BASKET.

narrow frill of it coming up over the top, with pretty effect. The handle is of satin ribbon, which is run across through the straw handles from one side to the other, and then, meeting again in the center, is tied in loops and ends. Unusual strength is given by having the ribbon doubled in this way. The ribbon may be

scrap-basket. Whether the intended purpose of the article can be considered a reflection upon the customary contents of an ordinary beaver or not, we do not presume to say, but merely add it to the list of pretty fancy articles, without any argument as to the right of appropriation. The ribbon band consists

of two strips woven in to correspond with the leaves and a bunch of bright berries. The rest of the construction, while the jaunty bow hat may be purchased untrimmed or fully

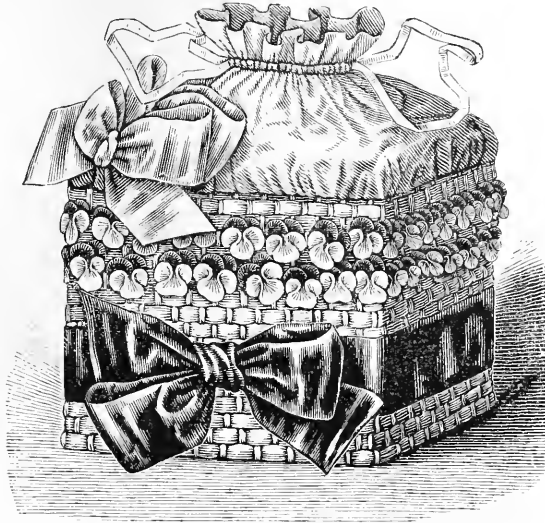


FIGURE NO. 15.—FANCY SCRAP-BASKET.

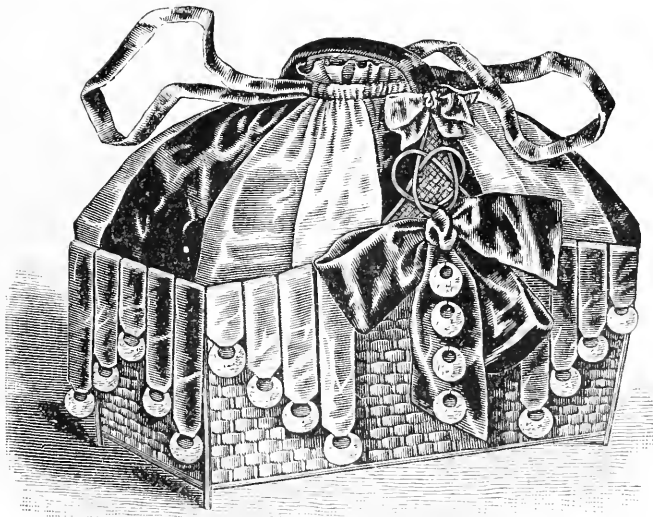


FIGURE NO. 16.—FANCY BASKET.

with tasselled ends confines under its knot a decorated, but most ladies prefer to finish up the article themselves, to match the color of

the rooms they occupy. Cardinal, scarlet, cherry and pale-blue are the colors most used. Silk or Silesia may be used instead of satin, and the ribbon may be satin or grosgrain.

Fancy Work or Scrap-Basket.

FIGURE NO. 14.—The shape of this basket is simple and may be obtained in inexpensive wicker at any shop where such articles are sold. The ribbon, which is run into its upright portion, may be in one or two shades, and the bag portion may match the deepest or darkest tint. The top is turned in and secured to form a finish, and is drawn in as illustrated by means of a ribbon run through slashes made a little below the top. Such a basket may be made quite a practical and beautifying article of furniture in a room.

Fancy Scrap-Basket.

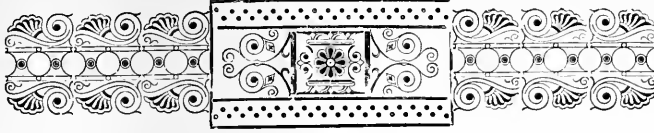
FIGURE NO. 15.—This basket is high and oblong in shape and may be of any preferred size. To its top on the inside is gathered a section of Surah that is drawn in to make a frill by ribbons run in a casing formed at the bottom of the frill. A large bow of wide ribbon matching the pale golden hue of the silk is fastened on the silk at one corner, and about the bottom of the basket is arranged a wide purple ribbon that is tied in a large bow in front. Two rows of pansies showing the purple and golden hues wreath the basket near the top, producing a beautiful and elaborate effect. Such baskets are highly decorative, and other colors and flowers may be similarly arranged, although the pansies

and the pansy shades in the ribbon and silk are particularly pretty. Artemisias, daisies, chrysanthemums, lilies-of-the-valley and other small flowers are effective arranged in this way. The basket may be gilded or tinted, as desired. Small baskets decorated as described make pretty hair-receivers, and larger sizes will be useful for scraps, soiled handkerchiefs, etc.

Fancy Basket.

FIGURE NO. 16.—A basket of this style may be used as a receptacle for bonbons, or it may serve as a catch-all for patch-work, etc. It is of oblong shape in pale-pink wicker. About the top, arranged to hang upon the outside, are strips of pink and olive ribbon in varying lengths, the end of each strip being tipped with a hammered silver crescent. To the top of the inside is sewed the bag, which is formed of upright strips of ribbon of different colors joined together. The bag is turned under deeply at the top and sewed to form a casing a little below. In the casing are run ribbons which draw the bag in and form the top into a frill. A large bow of olive ribbon is applied to each side of the handle, and crescents are tacked upon the longer end of each bow. The top of the handle is wound about with ribbon, and a tiny bow marks its termination. Many color combinations, such as purple and yellow, black and maize, orange and white, and pink and blue, may be effected in such a basket, and the ribbon may be hand painted or embroidered.





CHAPTER XXII.

PRACTICAL PAPER-POCKETS.

PRACTICAL receptacles for magazines and papers are appreciated by everybody, and they are especially valuable in families where several members depend on the same reading matter and learn to look for it in the same places. Even for letters and for family account-books there

lowing pages contain illustrations and descriptions of practical paper-pockets that are attractive as well, and not too frail to answer the purpose they were designed to serve. They are not beyond the ability of any one who can handle the scissors and drive a tack, and they may be developed with the slightest possible outlay.

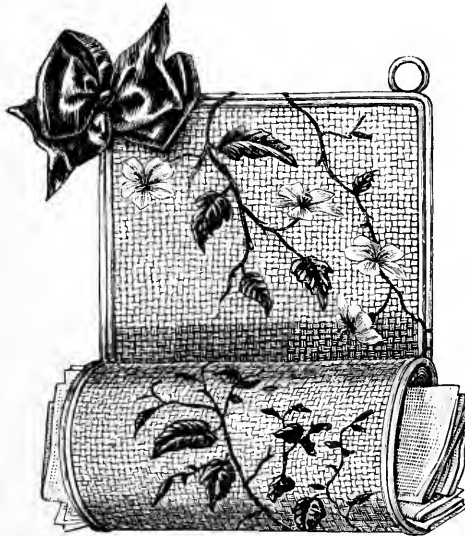


FIGURE NO. 1.—PAPER-POCKET.

should be a place, else they are mislaid or allowed to cumber and litter tables and shelves devoted to other purposes. The fol-

Paper-Pocket.

FIGURE NO. 1.—This pretty paper-pocket is made of matting bound at the edges with

ribbon and rolled at the bottom to form a cylindrical pocket, in and out of which papers may be slipped. The decoration consists of appliqué sprays of vine blossoms and a large bow of ribbon at one corner. A ring fastened to each upper corner provides the means for

with pale-blue satin. Upon the front is a half-wreath cluster of roses—one of Kursesheet's Standard satin appliqué embroidery pieces—which is put on with perfect smoothness. Heavy crimson silk cords are fastened from corner to corner; while the pocket is



FIGURE NO. 2.—PAPER-RECEIVER.

suspending the pocket, the rings being passed over nails secured in the wall.

Paper-Receiver.

FIGURE NO. 2.—A pretty pocket for holding papers is here shown. It is made by covering two three-cornered pieces of cardboard

suspended by crimson satin ribbons which, starting from different points, all meet at the center and form many loops. For a room finished in pale-blue or crimson this pocket will be very effective. In arranging the pocket the colors used for the decoration should be in perfect harmony.

Receptacle for Letters, Papers, Etc.

FIGURE NO. 3.—This pretty receptacle for papers, letters, etc., is made of cardboard cov-

board attached at the lower edges to the back and at the ends to narrow gore-shaped pieces which also join the sides of the back. All

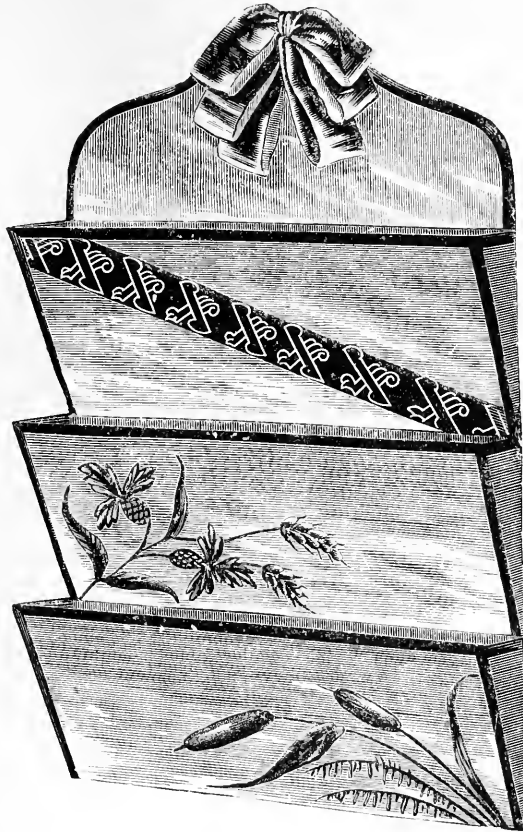


FIGURE NO. 3.—RECEPTACLE FOR LETTERS, PAPERS, ETC.

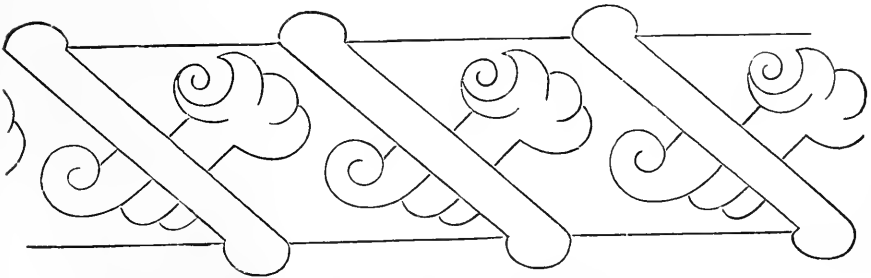


FIGURE NO. 4.—EMBROIDERY DESIGN.

ered with heavy silk. The back is cut from cardboard of the length and width desired, and the three pockets are oblongs of card-

the parts are smoothly covered with the silk before attachment, the pocket sections being also richly embroidered in some pretty de-

signs. A row of velvet ribbon borders the upper edges of the back and covers the joining of the gores to the pockets. A large bow

bow. The designs decorating the receptacle in this instance are pictured at Figures Nos. 4, 5, and 6. They may be done in South-Ken-



FIGURE NO. 5.—EMBROIDERY DESIGN IN CAT-TAILS AND GRASSES.



FIGURE NO. 6.—EMBROIDERY DESIGN IN CORN-FLOWERS.

of pretty ribbon is fastened over the top of the back, and a loop for suspending the receptacle is fastened to the back behind the

sington stitch, or South-Kensington outline stitch, or they may be painted, as preferred. The design on the upper pocket is worked on

ribbon that is arranged diagonally across the pocket. Velvet, plush, canvas, chamois, kid, crétonne or any preferred material may be used for such articles.

Designs in Embroidery.

FIGURES NOS. 4, 5, AND 6.—All these de-

to be used as decoration. The corn-flower design illustrated at Figure No. 6 may be done in natural tints and so may the designs in cat-tails and grasses shown at Figure No. 5.

Wall-Pocket.

FIGURE NO. 7.—This pocket is made of a

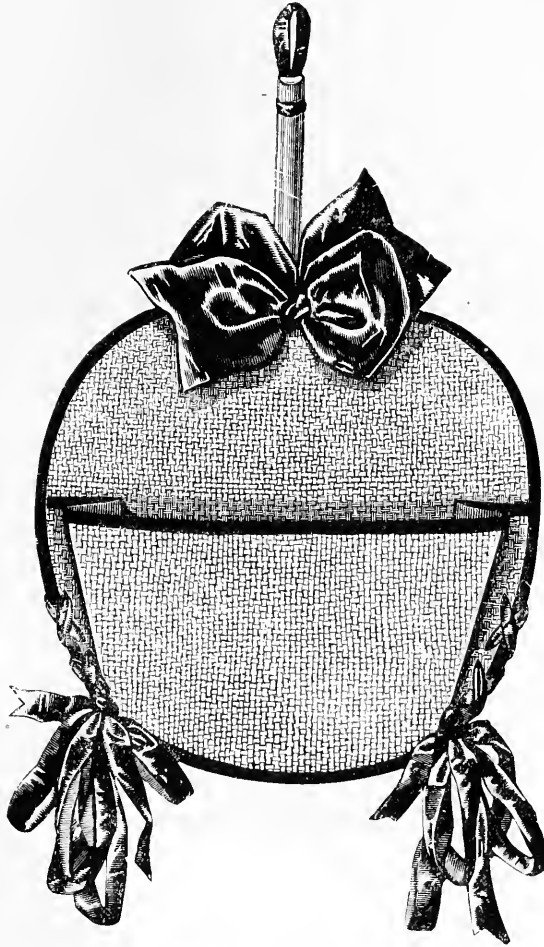


FIGURE NO. 7.—WALL-POCKET.

signs are employed in decorating the receptacle for papers, etc., illustrated at Figure No. 3. They may be worked in outline or solid South-Kensington stitches, or they may be hand-painted, as preferred. They are equally handsome for lambrequins, chair or table scarfs, etc. The design pictured at Figure No. 4 is effective on plain satin or other ribbons

fan-shaped piece of heavy pasteboard covered with a material that in color and design looks like plaited straw. Another piece the proper size is laid over in folds to allow for bulging out and is then basted to the lower half of the fan, after which the edges are bound with dark crimson velvet. The upper part of the pocket portion is finished in the same way.

At each side regular perforations are made, and crimson satin ribbon is laced through them and tied in a bow, having many loops and ends. A loop of ribbon at the handle forms the means whereby the pocket is suspended from the wall, and a large bow of wide ribbon is just at the base of the handle portion. A large fan may, of course, be used

and then fastened to position. The sides are plainly covered with dark crimson velvet and have no additional decoration. The front has appliquéd upon it a rose in light pink, with some foliage and wild flowers in natural shades. A quilling of rose-colored satin ribbon outlines the front panel. In the upper part is set a velvet strip, and applied to it are



FIGURE NO. 8.—WALL-POCKET.

for the foundation. Green, blue, bronze or orange ribbon may be used instead of crimson, but the latter is admired because it harmonizes with nearly all furnishings.

Wall-Pocket.

FIGURE NO. 8.—The foundation of this wall-pocket is black walnut, and the ornamental portions are mounted on stiff cardboard

three letters, that, like the flower cluster, are appliquéd initials. The ribbons by which the pocket is suspended are of rose-hued satin, and starting from each side they meet at the top in a pretty bow with ends clipped in Vandyke fashion. It would be advisable to have hidden under this strong wires to do the duty that the ribbons are supposed to perform.

Paper-Pocket.

FIGURE NO. 9.—An ordinary wire toaster or broiler is used for the foundation of this pocket. The toaster is painted with gold liquid paint, and wide ribbon in two shades arranged to alternate is run in and out through the wires, each strip of ribbon being

different shade or color. When contrasting colors are chosen care should be taken to procure a pleasing harmony.

Wall-Pocket.

FIGURE NO. 10.—The engraving represents a wall-pocket intended for the reception of



FIGURE NO. 9.—PAPER-POCKET.



FIGURE NO. 10.—WALL-POCKET.

in one continuous piece all round, thus banking the sides; the ends are neatly joined at the back. A ribbon bow is fastened to the top at the sides, and ribbon is also tied in a bow near the top of the longest handle by which the pocket is suspended. The ribbon may be in two shades of one color or in two contrasting colors, or each row may be of a

letters and papers that are not immediately destroyed upon reading. The foundation is of splint work that may be purchased at any fancy store in the metropolis or any large city or town, and the sides are connected by a V-shaped piece of satin. All the edges are bordered with a quilling of satin ribbon, and each corner is completed by a bow of satin

ribbon. The pocket is supported by ties of ribbon forming a bow where they are hung over a hook or nail. A beautiful design in green and pale purple, known as the Scotch thistle, is embroidered upon the center of the outside portion; but this may be omitted in favor of any other design done in the same

manner or hand-painted in water or oil colors, or a scrap-picture pasted on at the center, with or without small ones at the corners. If the splint work cannot be obtained, perforated cardboard, canvas, silk or satin may be used in making the portions, and embroidered in any manner pleasing to the taste.

Easter Eggs.

How to prepare them and how to arrange them when they come into one's possession as souvenirs are questions often asked. Wash and wipe them and make a small opening in each end of the shell and set the egg upon its larger end to permit the contents to run out. Then go over the shells carefully with all shades of gold, silver, bronze, and other metallic powders at hand. The metallic powder should be applied with a brush and moistened with the medium which is sold with it, and it need scarcely be added that careful handling is essential. Still, if the shells are painted before they become very brittle, few, if any of them, will break. Run narrow ribbons


through them and hang up twenty or thirty of them showing all the lustre tints and bright hues in a bunch, graduating the lengths of the ribbon so that the collection will be quite solid. Hung wherever they will receive a good light the effect is very pretty. In using the metallic powders with the medium rapid work is necessary, as the powder dries rapidly and the medium evaporates so quickly that after a few delays the worker may find only a little solidified sediment. Thin white glue may be used instead of oil as a vehicle for the paints, and is preferred by many ladies for such work. It should be very thin and translucent, in order not to darken the colors.





CHAPTER XXIII.

ARTICLES FOR THE TOILETTE TABLE.

 SOME of the pretty and essential articles which one likes to find on or near the toilette table are grouped in this chapter, together with some that it is often necessary to have handy cases for, in the event of being

hangs a pocket for them, and to the usefulness of the tooth-brush and flat comb-case when travelling, every one will testify.

Hair-Pin Receiver.

FIGURE NO. 1.—The foundation of this

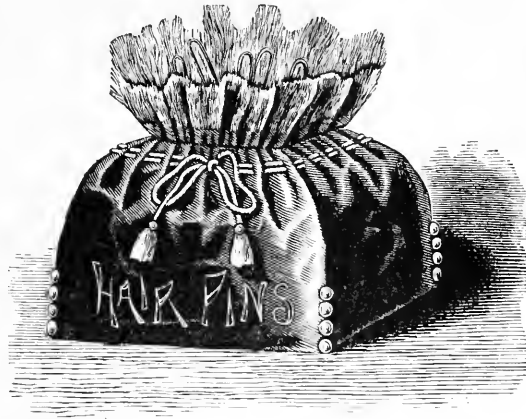


FIGURE NO. 1.—HAIR-PIN RECEIVER.

obliged to pack them in small compass. Hair receivers, large and small, have their place in the affections of the woman who wisely saves her combings against the time when she may need them, and the useful combing towel is no less appreciated. Scarce any boy will forget to return his brush and comb to their proper place, if within his sight

pretty receiver for hair-pins may be a box of tin or pasteboard, or a small basket filled with curled hair, moss, excelsior, or other filling, and having a top of knitted wool in loop pattern. It is covered with silk drawn over it, and shirred in to fit below a deep fringe formed by ravelling the edges. The fringe rises high above the knitted top, and below

the shirrings the threads are run in and out with long stitches of wool or floss; the stitches are terminated under a bow of the same, having tassel-tipped ends. The lettering is done with water colors, and at the lower corners of the receiver are placed upright rows of four imitation coins. The coloring depends entirely upon the taste of the maker, and instead of the coins, ribbon bows or fancy buttons may be used.



FIGURE NO. 2.—HAIR-PIN RECEIVER.

Hair-Pin Receiver.

FIGURE NO. 2.—A diminutive snow-shoe forms the foundation for this useful ornament to the toilet-table or bureau. It is bronzed in copper, and the pocket is made of pale-blue silk, shirred to form a frilled edge at the top and bottom. The pocket is loosely filled with hair, and a crocheted cover of pale-blue wool closes it on top, but should not be visible. The hair-pins pass easily into the top whether

they be of metal or shell. The word decoration is done in outline stitch with copper-colored metal thread, and a bow of blue ribbon decorates the shoe near the end at which it is suspended. Other colors may be as effectively used, and the bronzing may be done in any preferred color.

Hair-Pin Receiver.

FIGURE NO. 3.—In the construction of this



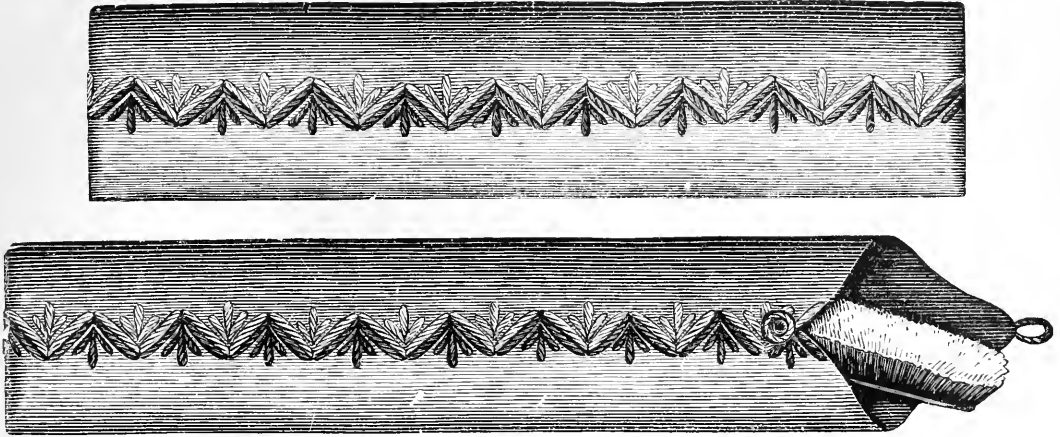
FIGURE NO. 3.—HAIR-PIN RECEIVER.

pretty receiver six strips of wide ribbon are joined together and drawn in closely at the bottom to complete the bag, which is loosely filled nearly to the top with hair. At the top the ribbons are ravelled to form a fringe, below which the bag is slightly drawn in with a double cord run through slashes, and tied in loops and ends at one side, the ends being tipped with tassels. A knitted or crocheted piece is fastened inside the bag along the

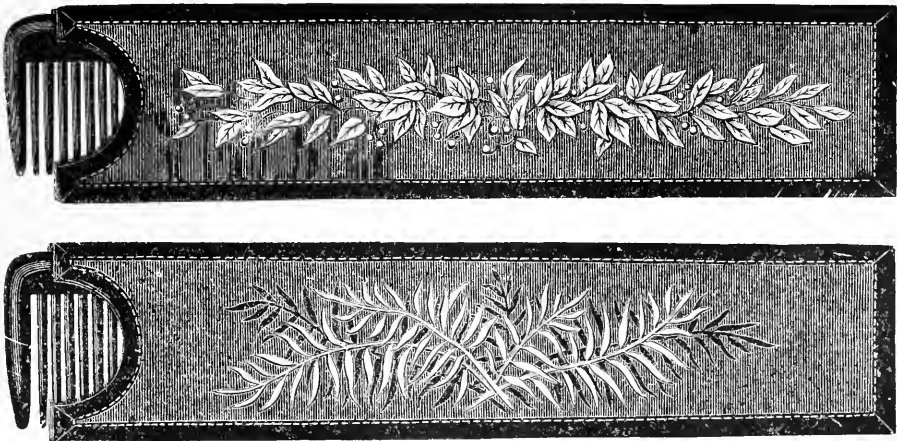
cord, affording a cover for the filling and a cushion for the hair-pins. The center piece of ribbon in front is pale gold, on which is embroidered in natural tints a pansy spray,

Tooth-Brush Case.

FIGURES NOS. 4 AND 5.—Kid, silk, satin, velvet, canvas, etc., may be used for the outside of this case, with oil-silk, linen or cash-



FIGURES NOS. 4 AND 5.—TOOTH-BRUSH CASE.



FIGURES NOS. 6 AND 7.—COMB-CASE.

and the center piece at the back is the same shade, while those at the sides are pale heliotrope. Other shades may be combined, and the floral decoration may be embroidered or hand-painted, as preferred.

mere for the lining. Figure No. 4 shows the back of the case when shut, while Figure No. 5 shows the other side and the end-opening. The embroidery is done with gay worsteds, and that shown by Figure No. 5 secures

the edges of the case. A button and loop fasten the end.

Comb-Case.

FIGURES NOS. 6 AND 7.—This case is made of heavy silk, and is hand-painted in natural tints in floral designs. If preferred, the design may be embroidered in shaded

The one pictured is of dark-red velvet. The back piece is large and of pretty outline; it is faced with Silesia, and its edges are defined and ornamented with gold braid, which at the lowest point is arranged in a cluster of loops. Two pretty ribbon bows of the same color as the velvet are at the top, and form loops by



FIGURE NO. 8.—BRUSH-AND-COMB POCKET.

tints; but painting is now much favored for fancy work. The foundation is cardboard, the binding, which holds the two sides together being ribbon.

Brush-and-Comb Pocket.

FIGURE NO. 8.—Wall-pockets are no longer disdained—instead, their use has become so generally recognized that their being made beautiful to look upon becomes a necessity.



FIGURE NO. 9.—HAIR-RECEIVER.

which to hang the pocket. The pocket proper is much smaller than its background, and is richly embroidered in gold thread, and defined with gold cord. Young ladies who wonder what present they can give a gentleman, have in this pocket a pretty solution of the puzzle.

Hair-Receiver.

FIGURE NO. 9.—This useful receptacle has

for its foundation a slipper of willow, bronzed. The bag is of maroon Surah, and the bows of maroon satin ribbon; the bag being shirred to form a narrow, ruffled finish, and a deep fringe at the top. On the top of the slipper is applied a pretty floral design that was selected from Kursheedt's floral appliqué, which may

son silk, turned in deeply at the top, and shirred several times across to form a frilled heading of pretty depth. The fulness is collected in gathers at the point, and the edges are sewed to the foundation with invisible stitches. Ribbon, the shade of the silk, is tied high up on the snow-shoe as illustrated.

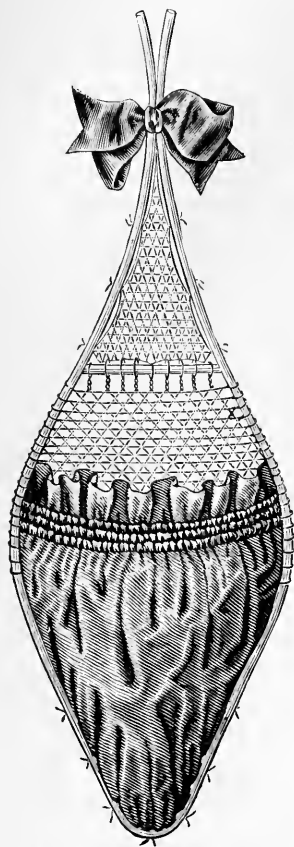


FIGURE NO. 10.—HAIR-RECEIVER

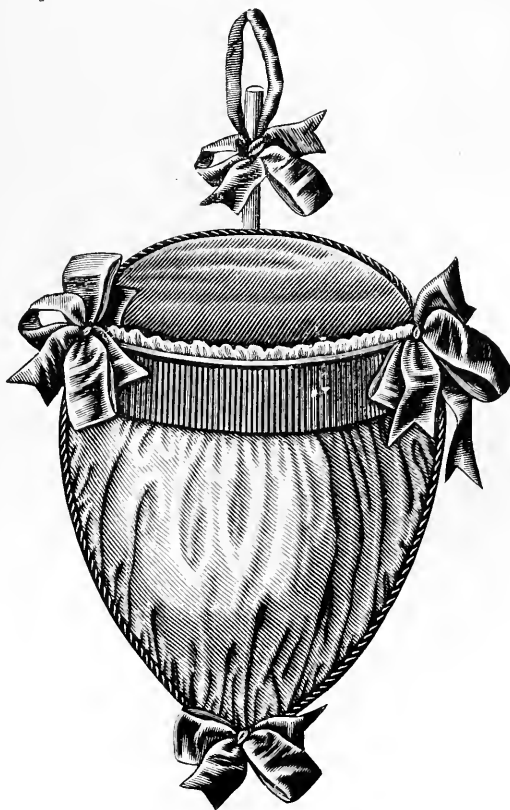


FIGURE NO. 11.—HAIR-RECEIVER.

be procured in a great variety of styles. Any preferred colors may be selected for the bag and bows, and a bow, instead of the appliqué pictured, may be used to decorate the toe.

Hair-Receiver.

FIGURE NO. 10.—A snow-shoe of suitable size forms the foundation or back of this ornamental hair-receiver. The pocket is of crim-

The silk may be of any desired shade, or satin, Surah, or any preferred material, may be used instead.

Hair-Receiver.

FIGURE NO. 11.—This pretty receiver is easy to make, the foundation being a Japanese fan covered on one side with soft silk. The pocket is made of a piece of silk, and is

turned under at the top, shirred to form a frill heading, and also gathered at its other edges. The shape, of course, corresponds with the fan, and a thick cord covers the seam joining the parts, and is also continued about the fan above the pocket. A celluloid "back" comb is fastened across the pocket just below

ming may be as pictured, or varied to please the fancy.

Combing Towel.

FIGURE NO. 12.—This towel is shaped by pattern No. 2316, which costs 5d. or 10 cents. It is made of a damask towel, and is shaped



FIGURE NO. 12.—COMBING TOWEL.

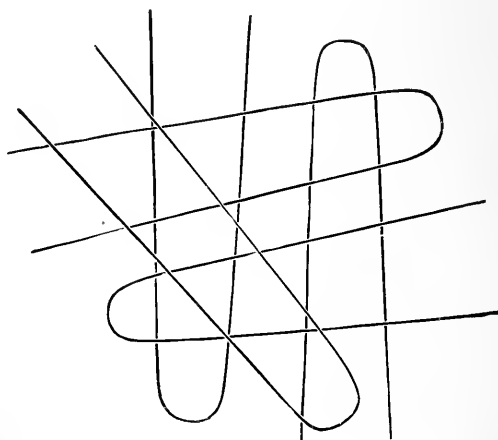


FIGURE NO. 13.—OUTLINE DESIGN FOR COMBING TOWEL.

the frill heading, and a full bow of ribbon is fastened at each end. A bow of similar ribbon is tacked to the bottom of the receiver, which is suspended by a ribbon tied in a bow about the handle. Any variety of silk, satin, Surah, sateen, crétone, figured brilliantine, plush, velvet, etc., may be chosen, and the trim-

to fit smoothly over the shoulders and about the neck. The front is ornamented in outline stitch with the designs shown at Figures Nos. 13 and 14. Any variety of towel or towelling may be made up in this way, or piqué, linen, Marseilles, print, or any preferred material may be chosen. When towels are not used,

the lower edges may be finished with hems, ruffles, rows of wash braids, button-holed scollops, or in any other way preferred.

here illustrated are appropriate for the article they are to decorate, and are shown in the proper sizes; they may be done in outline

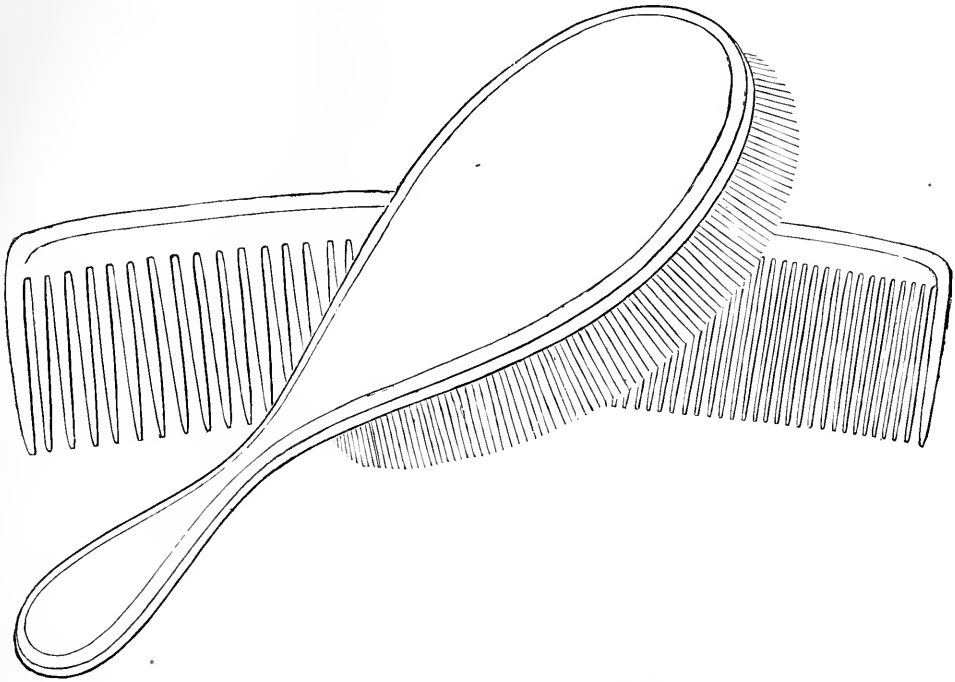


FIGURE NO. 14.—OUTLINE DESIGN FOR COMBING TOWEL.

Outline Design for Combing Towel.

FIGURES NOS. 13 AND 14.—The designs

stitch with crewels or wash embroidery silks, in any colors desired.





Lines, Straight and Curved.

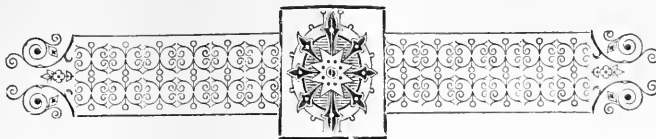
How many who attempt to do decorative work of any kind pay proper attention to producing accurate and corresponding effects where they are requisite to perfection of detail or even to general effect?

Did you, aspiring and industrious designer of the pretty subjects for the decoration of your ice-cream set? We fear not, for if you had drawn your circles with the aid of a compass they would have been perfect, instead of showing as they do now a slight irregularity, which is rendered all the more noticeable because of the general excellence of the work. And did you, to whom belongs the credit of the really exquisite "needle-painting" in crewels, representing a clump of hollyhocks, intend to have the stalks lean to one side? Did you ever see them growing that way? If so it must have been because they were deprived of the sunlight in their natural pose and were bending toward it—a reason which does not hold good in your case. Ah! the inclination is due to the fact that you did not outline your design, but trusted to your eye. That you have rare discernment for color

effects is evident, but that you must train your vision, or else work by a tracing or outline if you wish to delineate perpendicular lines, is also true.

And here is a piece of embroidery done by a beginner who had an excellent stamped design for a guide. We must commend her exquisite shading, but what a pity her outlines were not carefully followed. In one place a stitch is begun inside the tracing, leaving exposed the white substance used in stamping the design, and just next to it is one which extends as far beyond the stamping. The subject is a branch of autumn leaves, and the fine outlines are sadly marred by this irregular method of working. To you must be repeated the caution to cover, but not to work beyond, the stamping. To all who essay decorative work of any kind may be given the advice to be sure that their right lines are correct, their circles perfect ones and their curves not merely deflections from straight lines, but in artistic harmony with the spirit and subject of their design. Such details, prosaic though they be, are essential to perfection.





CHAPTER XXIV.

PINCUSHIONS.



F the making of many cushions there is no end, one might say in looking at the array which makes up the handsome collection shown in the following pages. Each one possesses special attractions, and all are so pretty that it is only by keeping in mind the special pur-

Roll Pincushion.

FIGURE NO. 1.—The cover of this novel cushion is of silk and is drawn in closely several inches from the ends, which are turned over on the cushion and caught down prettily over a frill of deep lace. A full bow of wide ribbon is tacked over each gathered end, and

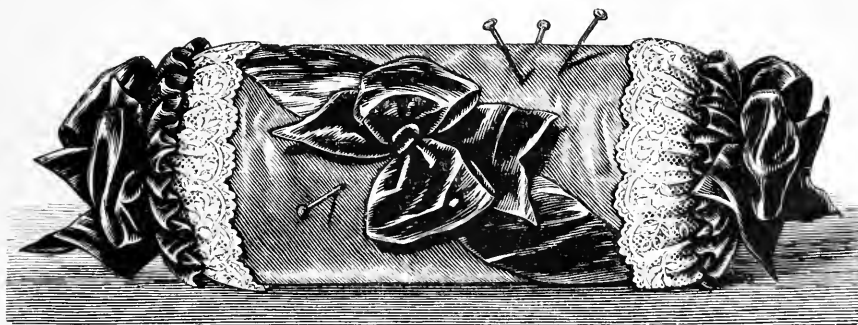


FIGURE NO. 1.—ROLL PINCUSHION.

pose to be served a selection can be easily made. There are shapes suitable for hanging upon the gasolier, others for placing on the dressing case and many others which bespeak their adaptability to the work-basket or bag. Among them are those which will please all tastes.

similar ribbons cross it diagonally from beneath the lace and are tied in a large bow at the center. Any color or combination of colors may be selected for a cushion, and plush, velvet, satin or Surah, either plain or brocaded, may be used in the construction of the article.

Plush Pincushion.

FIGURE NO. 2.—This dainty cushion is of pale-pink plush and has upon it a branch of apple blossoms done by hand with silks of the proper shade. The under part of the cushion is of pale-pink satin and the edges are finished with a scantily applied ruffle of lace.

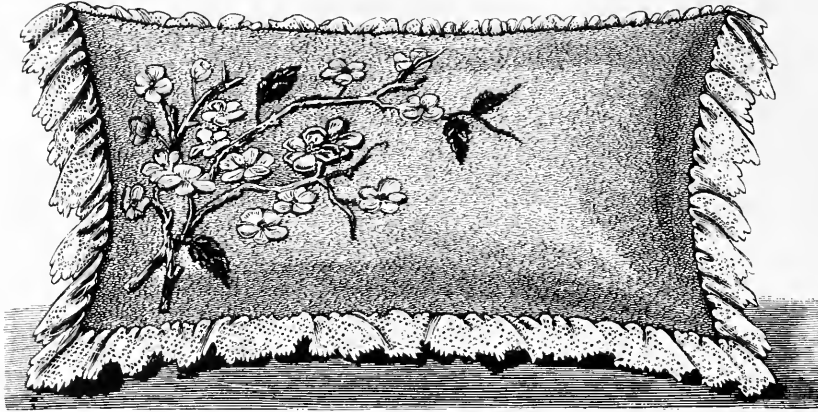


FIGURE NO. 2.—PLUSH PINCUSHION.

Satin Pincushion.

FIGURE NO. 3.—This pretty pincushion differs from the ordinary one by being three-cornered, a shape that it is no harder to obtain than the other if one exercise a little care. It will be found best to make the cushion of Silesia, and then stuff it with saw-dust



FIGURE NO. 3.—SATIN PINCUSHION.

The effect is very dainty and if the maker thinks it a pity to have lavished so much care on an article to be devoted to use as a cushion, it is well to remember that such cushions are quite generally accepted as demonstrations of the poet's theory that "beauty is its own excuse for being."

—which is better than bran, for the mice do not care for it—before putting on the satin case. This is of a deep bronze hue. Three full frills of Moresque lace are put on it, while a row of narrow insertion and one of lace, divided by lines of gold thread, are flatly applied along the top of the frills. A bow of

ribbon of the color of the satin is at each corner. If desired, a cluster of flowers might be painted in the center, an initial embroidered, or a decalcomanie transferred.

cloth or scrim, and about the edges is a frill of deep lace, which falls to the edge of the plaiting and is festooned at two corners under rosette-bows of wide ribbon the shade of the



FIGURE NO. 4.—PINCUSHION.

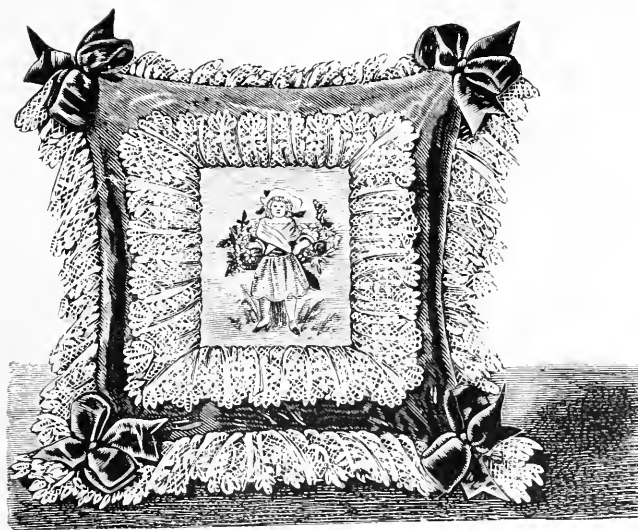


FIGURE NO. 5.—LACE-AND-SATIN PINCUSHION.

Pincushion.

FIGURE NO. 4.—This elaborate-looking cushion is also triangular in shape and is made of pale-blue silk with a deep plaiting of silk about its edges. On top is a piece of embroidery done with gold thread on bolting

silk. A frill of narrow lace turned over its seam decorates two sides, and the result produced by the entire disposal is artistic and pretty. White lace may be used instead of black, and the plaiting, ribbon, etc., may be of any desired tint.

Lace-and-Satin Pincushion.

FIGURE NO. 5.—On a background of pale-green satin that forms the main part of this pincushion is placed the little satin painting

frill finishes the cushion, and each corner is decorated with a bow of green satin ribbon. In filling this cushion, it would be dainty to put in close to the top a layer of sachet pow-

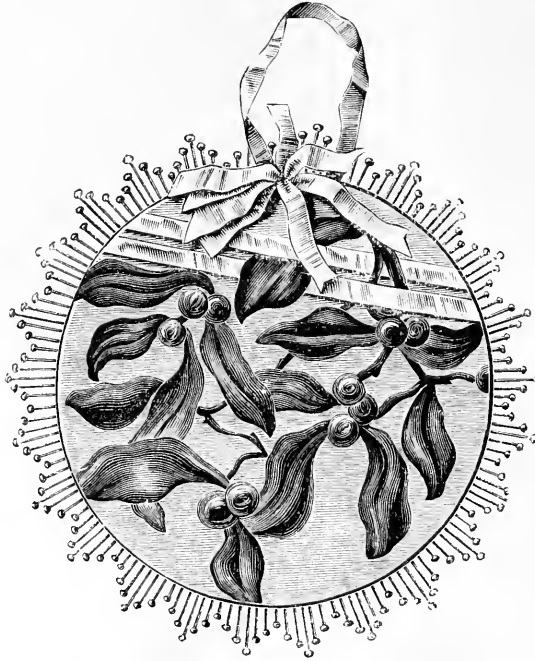


FIGURE NO. 6.—FANCY PINCUSHION.

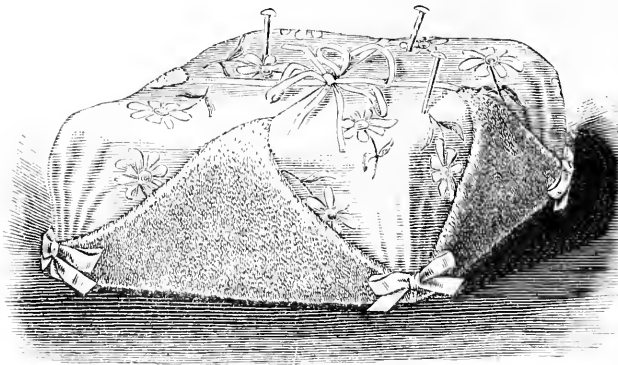


FIGURE NO. 7.—BOX PINCUSHION.

—the flower girl radiant on her rose-colored world. This is securely sewed, and then a frill of oriental lace outlines it and brings out effectively the green leafage. A fuller lace

der, which, concealed in a sheet of cotton, can be separated from the other filling and made to concentrate its odor, and also to dispense it graciously.

Fancy Pincushion.

FIGURE NO. 6.—Two circular pieces of cardboard covered with silk and carefully joined together form the foundation of this cushion. The piece forming the front is decorated with cyclamen blooms, which may be painted or embroidered. Before this decoration is applied, however, two strips of narrow ribbon are arranged to cross quite near together a little below the top, and part of the



FIGURE NO. 8.—CRESCENT PINCUSHION.

decoration is done on them. A ribbon loop, starting from beneath a spider-bow of ribbon, is used to suspend the cushion. The pins are stuck in between the edges of the parts to produce a fanciful effect. The color of the silk covering may be chosen to suit the taste, and the ribbons may harmonize or contrast with it. The design may be flowers of any preferred variety, a small landscape, fruits, etc., to please the taste.

Box Pincushion.

FIGURE NO. 7.—The title suggests the foundation for this pincushion. It is a square box filled with curled hair or whatever material is chosen for the purpose, and covered with a square of silk on which detached blossoms and leaves are painted, worked in outline, or solidly, according to the fancy of the maker. The fulness at the corners is regulated by a few gathers, and after the

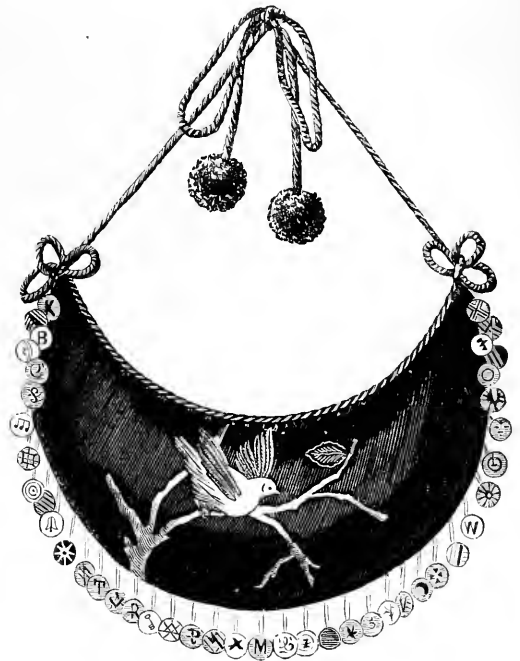


FIGURE NO. 9.—CRESCENT PINCUSHION.

square is firmly attached to the box a square of plush equal in size is placed beneath the box and its corners are brought over the sides and ends and held in position by narrow ribbons fastened beneath them and tied in a spider-bow at the center of the top. Slightly wider ribbon is used for the pretty bows which are fastened at the lower corners of the box. The effect is unique and pleasing and easily obtained, the engraving explaining the

details of construction more clearly than the pen can. The edges of the plush may be neatly turned under for a finish, or they may be bordered with quilled ribbon, fancy cord, etc. Brocaded silk is pretty for the top.

suspended by ribbons that are disposed in a handsome bow at the point of suspension, and pretty bows are fastened where the ribbons are tacked to the ends. Delicate colors are best liked for such dainty articles, though



FIGURE NO. 10.—EMBROIDERY DESIGN FOR CRESCENT PINCUSHION.

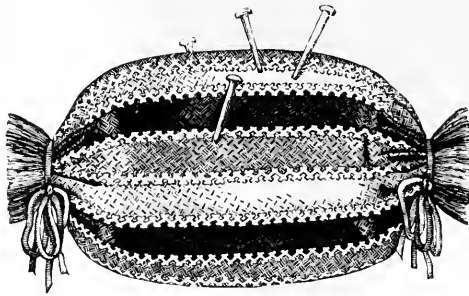


FIGURE NO. 11.—PINCUSHION.

Crescent Pincushion.

FIGURE NO. 8.—The cushion is made in crescent shape and is of delicate blue silk. Upon it is embroidered an artistic arrangement of dianthus pinks, and about the lower edge is a row of delicate blue plush tassel ornaments and pompons. The cushion is

dark colors may be used with good effect. Any preferred design may be painted or embroidered on the article, or appliqué work may be used as decoration.

Crescent Pincushion.

FIGURE NO. 9.—Deep crimson plush is

used for this pincushion, its rich coloring and deep pile making it especially desirable where embroidery is the decoration. An inner cushion of the proper shape is made of cambric and filled with bran, its heaviness serving to keep the cushion from swaying to and fro. On one side of the plush is embroidered a gracefully poised bird worked in various shades of olive in South-Kensington outline-stitch. The plush covering is then put on, the lower edge being finished by a fringe of gilt coins dangling from yellow silk cords,

South-Kensington outline-stitch with shaded olive crewels, though any color fancied by the worker could be used. In red, brown, or dark green crewels or embroidery cotton the bird design would be pretty on serviettes, towels, pillow-cases or any articles decorated in such a way. On linen portières in dark brown, such birds would have an artistic effect.

Pincushion.

FIGURE NO. 11.—This unique cushion is formed of strips of fancy braids joined and

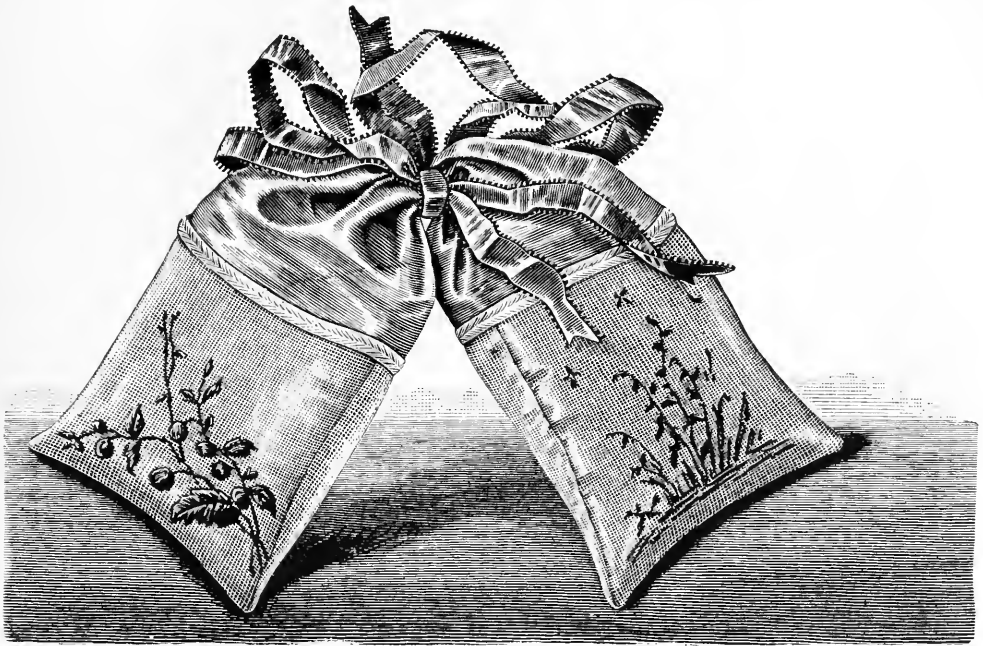


FIGURE NO. 12.—SACHET PINCUSHION.

each firmly and separately fastened. The upper edge is ornamented with a heavy gilt cord, arranged in fancy loops at each corner and then drawn to the center and tied in long bows and ends, thus forming a loop by which to suspend the cushion. Each end is tipped with a large silk pompon.

Embroidery Design for Crescent Pincushion.

FIGURE NO. 10.—The simplicity of this design, as well as its prettiness, commends it to the tyro in embroidery. It is done in the

cat-stitched along the joining with colored silks. The cushion is filled to round out in bolster fashion and the braids are fringed at the ends, which are tied in closely inside the fringe with narrow ribbon. Any kind of fancy worsted or tinsel braids in different colors may be used for a cushion of this kind, or several varieties may be combined, with artistic effect.

Sachet Pincushion.

FIGURE NO. 12.—Dainty, useful and sweet-

scented is this ornament for a dressing-case or toilette-table. The two bags are made of one piece of silk, satin or wide ribbon and

The ribbon has a purl edge and is very effective. The lower part of each bag is covered with scrim, which may be hand-painted



FIGURE NO. 13.—SATIN PINCUSHION.



FIGURE NO. 14.—EMBROIDERED BIRD.

filled with cotton well sprinkled with perfume powder, a small space, unfilled, being left at the center, where a ribbon is tied tightly around in numerous loops and notched ends.

or embroidered, the design being different on each bag. The top of the scrim covering is bordered with a row of gilt soutache braid. The scrim is very decorative, and will also be

useful in concealing the pin-pricks in the silk. Any color may be selected in the silk and ribbon, and a quilling of ribbon may border the top of the scrim covering, if preferred to the braid decoration.

orately embroidered with bird and branch and then made up in the simple shape familiar to all. The edges are outlined with silk cord of a darker shade of olive, and from three corners depend full chenille and silk tassels of



FIGURE NO. 15.—EMBROIDERY DESIGN.

Satin Pincushion.

FIGURE NO. 13.—The pale shade of olive that hints of the Grosvenor Gallery and Du Maurier's æsthetic people is the shade of satin chosen for this pincushion. It is elab-

the same shade. At the other corner a prettily made bow of satin ribbon is placed, an additional loop being made so that it may be hung on the wall or the side of the mirror, suggesting its desirability for a bachelor, who

usually pushes his pincushion off the dressing-table in his search after matches.

Embroidered Bird.

FIGURE NO. 14.—The spider and the fly story is told in a somewhat different manner in this embroidered sketch, which is one of the designs on the satin pincushion wrought out in satin stitch. The humming-bird is done in brown and gold, while the fly is of blue and gold. In this instance, silks are used in working the design; but crewels or cotton may be chosen for less elaborate pieces.

Embroidery Design.

FIGURE NO. 15.—This design is also on the satin pincushion, the wild rose and its foliage, worked in satin stitch, being of Nature's own colors. The rose is a pale pink, and the leaves and stem dark green, while the resting bird matches his mate in being dark brown and gold. This spray might be embroidered upon a shawl-case or a head-rest of linen, with good effect; and then crewels of differing tints or of one color could be used, according to the fancy of the worker or the color of the fabric.

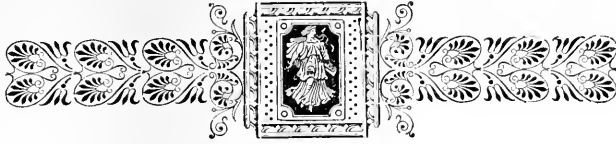
A Dainty Lamp-Screen.

FOR its foundation a Japanese fan of medium size was procured and this was covered with satin upon which a dainty floral design was painted. The handle, which in such fans is hollow, was wound with narrow ribbon and decorated with a bow of a wider variety, and slipped over the point of a common letter-file having a round iron standard, the latter being concealed by a full, gathered covering of satin.

Such files are procurable for a trifling sum, and the entire cost of the screen is very slight compared with its beauty and usefulness. The handle of the fan should be cut off to

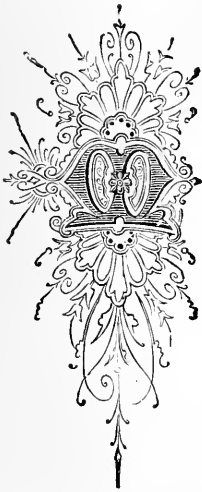
bring the elevation within the desired range. Some fans are in themselves so attractive that they do not need to be covered, but woman-kind is usually best suited with the results of her own handiwork with needle or brush. A standard to take the place of the letter-file may be improvised by running a stout knitting-needle through a hole in a round or square block and pouring a little soluble cement or molten lead around the aperture, to hold it steady. The block could then be covered with velvet, plush, etc., tacked on with fancy brass nails.





CHAPTER XXV.

HELPS FOR AMATEUR ARTISTS.

**Crayon Work in Black and White.**

MATERIALS:—The materials for crayon work should be of the best quality, but a complete outfit is neither large nor expensive. The following articles are necessary :

A drawing-board 24×30 inches, a piece of chamois, an easel and a rest stick, a soft, rolled chamois stump, one dozen small paper stumps, a stick of square Conté crayon No. 3, a stick of round Conté crayon, a stick of German crayon No. 2, a piece of Conté rubber, a brass crayon holder, a few sticks of soft charcoal, one dozen artists' thumb-tacks, a block of wood 3×5 inches, covered with fine sand-paper, a small palette covered with chamois, a stretcher of Whatman's paper, and a sheet of manilla wrapping-paper.

If you wish to economize, make your own palette of heavy pasteboard, covering it with chamois. You can also make a block of wood and cover it with sand-paper. The block is

useful to clean and sharpen the rubber and paper stumps.

Make another block and cover it with fine emery paper, to be used in making a fine paint for the German and Conté crayons for paint work. The palette is for pulverized crayon, and when not in use it should be kept covered to prevent dust gathering on it. The paper stumps are sometimes called paperettes, and come in packages containing a dozen or more. They are good for producing soft effects. Do not use the stumps made of pulp. Whatman's Imperial and Double Elephant paper is best for all classes of work, though French tinted papers will sometimes be desirable. All paper should be attached to a stretcher, so that the work may be perfectly smooth. These stretchers are sold at all art stores, but they may be made at home if desired.

TO MAKE A STRETCHER.—Procure a pine frame 20×24 inches in size, or larger, if desired; lay a sheet of Whatman's paper upon the drawing-board with the face down, first holding the paper up to the light to discover the face side. Dampen the entire surface

with a sponge; lay the pine frame on the paper and trim the edges with a sharp knife, leaving the paper an inch larger than the frame; then cut out the corners. Have ready some smooth flour paste and apply it with a small brush to the edges of the frame and also upon the paper beyond the frame. Then with the fingers turn up the paper upon the edges of the frame as smoothly as possible, drawing out the larger wrinkles. Take up the frame carefully and gently draw each of the four sides, one after the other, from the center toward the corners and see that they adhere firmly. It is not necessary to draw it so tightly that it looks perfectly smooth, because this might make it split. If this plan is followed, no wrinkles will appear in the paper when dry. Do not touch the face of the paper with the fingers, because a spot however small will injure it.

TO PULVERIZE THE CRAYONS.—Take a stick of No. 3 square crayon and rub it on a piece of sandpaper, holding it over the palette and allowing the pulverized crayon to fall upon the chamois palette. Make a quantity of this powder, taking care to have it all pulverized finely. Take a paper stump and grind this "sauce," as it is sometimes called, into the surface of the palette. It is then ready for use.

Light.

In any branch of art-work proper light is a necessity, and it is especially to be desired in crayon portraiture. A north light is usually the best, and the easel should be so placed that the light will fall upon it from the left side. Crayon work may be executed at night by a shaded lamp or gas jet as advantageously as by daylight, and in this respect it possesses an advantage over oil work, which cannot be properly done at night.

Method of Work.

The darker shadows or the values as they

are sometimes called, should be put in first; the high lights in this branch of art will take care of themselves. It should be borne in mind that the beauty of crayoning in a great measure depends upon light touches; hard rubbing gives a muddy appearance to the work, but light touches produce a beautiful, transparent effect.

Take one of your paper stumps, insert it in the brass holder and then rub it in the crayon sauce until the point and tapering end are well covered with the sauce. Apply this first to the pupils of the eyes, then to the nostrils and the line through the center of the mouth, and lastly, with a broad smooth stroke, to the lids of the eyes, the shadows in the ears and the eyebrows, following the outlines very carefully.

The stump will now do to use upon the values of the face, and it must be applied in broad even strokes to these shadows. Tint the iris of the eyes, the shadows underneath and the curve in the nose and around the nostrils, using short parallel strokes first in one direction and afterwards crossing them with others at an acute but never at a right angle. Put in the shades of the cheek and forehead in the same way. The work will not appear well just at this point, but later on we will describe its proper finish.

In shading the cheeks begin at the outline, working toward the center, and curve your strokes slightly, avoiding all real lines. Scan your work well as you proceed, putting in the darker shades gradually, and do not make them too strong at first, as the transparent effect of this work must at all times be borne in mind.

We will now consider the drapery. This should be worked up with the chamois or paper stump with short, broad strokes crossing each other at acute angles. Be very careful not to make your strokes all one way and do not let

the drapery have the appearance of being cut off abruptly, but shade it gradually lighter and lighter, until it disappears entirely. In representing a black coat or a silk dress, commence at the darkest part of the shadows as before described.

Take the cleaner end of the chamois stump, and borrowing color from the values, sweep very gently and lightly toward the high lights, or rather across them, in different directions, crossing your strokes occasionally. Note carefully the photograph or whatever copy you are following. You may need to strengthen the values again and to even up your work. Take the Conté rubber with a rather sharp point and clean off the larger spots, using the rubber in the same way as you did the stump, crossing and recrossing until there is an even and general tone, which should, of course, be a little darker toward the shoulders and neck, and should end lightly if the subject is merely a bust picture.

Detail is not followed in drapery, except in that near the face, such as the collar, neck tie or lingerie about the neck; but the folds and the way the light strikes them are always carefully observed. To produce the proper effect the paper stump must now be used. Take up plenty of color at first, and put in the strongest shades with short strokes. These strokes should be "hatched" in, by which method both transparency and depth are secured. Work over all the drapery in this manner, using the Conté rubber to clean off the spots and filling up the lighter places with the stump. More color may be taken up on the stump where the shadows need strengthening.

Be careful not to leave the outlines of the shoulders too sharp, but work out a little beyond them so as to impart a natural roundness and pose. For the shade which is nearly always seen in the collar and vest-front, use the paper stump.

For lace work use a chamois stump lightly tinted, and take out the white spots with the rubber, working to obtain a soft, delicate effect. If a very strong white is needed, scrape the paper with a knife until it is as white as desired.

Sometimes it is necessary to go over the work again to give the drapery a perfectly even and regular appearance, and the round Conté crayon is best for this finishing or re-touching process. Sharpen one end of it to a fine point, place it in the brass holder, and with light, short strokes go over the imperfect places until all is satisfactory.

Backgrounds, Etc.

The background of a portrait is of considerable importance and claims special attention. Striking backgrounds should be avoided, because the face should have the first prominence. All other parts of the picture are merely accessories to the face, and should be so considered in treatment.

Cloud rifts make a good background, but their outer and upper sides must fade away with great delicacy. A very sharp point is often used in cleaning up a background, as this will give an even tone. Very few pictures will bear a solid, dark background. If the subject *requires* a solid background, make it in the following manner: First, go over the entire surface of the paper or stretcher with a pad of chamois, moderately blackened with crayon sauce, after which take the square Conté crayon No. 3, and with the broad, flat surface of the side, rub with a circular motion, until the paper will hold no more. Then go over this with two fingers of the right hand, using the same motion. Be careful not to spot the face or the drapery.

To produce a soft gray tint, after using the black crayon sauce, take soft white crayon and rub it over the black until you get the

tone you desire. For the hair it is best to use the stump in only one direction. The soft flow of the hair should always be considered. Avoid all lines, as they give a hard and wiry appearance. Represent hair in locks and masses. Borrow from the darker shades, and tint over the high lights with the chamois stump. Make it a little darker than necessary. Afterwards take out the high lights with the broad surface of the rubber. It is sometimes necessary to use the paper stump before the necessary softness can be obtained. The different degrees of shade must represent the color of the hair. For white hair, use very little color, and do the most of the work with the rubber. Mustaches and whiskers are made in the same manner, the high lights being taken out with the rubber. When the picture is nearly finished, a few lines or single hairs, either in hair or whiskers, may be put in, but use these lines very sparingly. The eyes may now be finished. Take the paper stump and tint it slightly with color. Use short strokes, crossing them lightly at an acute angle. Never have these strokes at right angles. Finish the upper lids first. Work upward, and away from them, toward the eyebrows. Darken them slightly. Strengthen the pupil as much as possible; tint the iris, giving a deeper shadow to the upper part than to the lower. This is done to represent the shadow cast by the eyelid. The lower lid is formed by the shading above and below it.

The peculiarities of expression must be well studied at this stage of the work. The catch-lights can be put in with Chinese white, after the rest of the work is finished. The corners should be darkened now, and the ball tinted. If you should get any part of your work too dark, take it off with the rubber. Tone the eyebrows down gradually, keeping perfect the form and shape. Now take a chamois stump

and pass it smoothly and broadly, back and forth, over the lids of the eyebrows, rubbing down a little on the forehead. This gives softness, and blends the shadows into the high lights. In the iris, opposite the catch-light, there is a lighter tone, a reflected light, which should be given. Shade the remainder of iris according to the subject, and strengthen the pupil, making it a very deep black.

The nose is our next consideration. Under the eyebrows, toward the nose, is a deep shadow; borrow from this to shade the sides, and put in the nostrils, taking care to keep them the proper shape. Keep also the proper roundness. Now work away from them and give the curves to the lower part of the nose. Carry up your tones toward the eyes and off in the direction of the cheeks. Should a wrong stroke be made, the rubber will soon take it out.

The mouth should be worked up with great care. The indications of sweetness and delicacy which should characterize the feminine mouth are sometimes lost by the same treatment which results advantageously in bringing out the firmness and strength of a man's face. Begin at the corners of the lips, being careful not to render them weak in tone, and work from them with a lighter touch to the center, where the greatest fulness lies. The slight curve here must be carefully preserved, and the working up done very carefully, to avoid a set or hard expression.

Passing to the forehead, work it up with short strokes slightly curved at the temples. The work on this feature when finished, should be clean, but moderately open. Soften the hair where it frames the face about the temples.

The line where the hair commences and the forehead begins, should be lost by a soft blending. The strongest light in any portrait should be on the forehead. If the subject is an elderly person, put in the wrinkles boldly

at first, using a paper stump, and afterward soften them above and below, using a clean stump. If you get them too strong, lighten them with the rubber.

The face now having all its values blended, all shadows should so be worked up as to give softness and roundness. The high lights should all be delicately tinted, each shadow blending off gradually into the high lights.

Finishing Touches.

Look over your work carefully now; on the outer edges of all parts of the picture, soften the outlines, and strengthen the shadows, where they need it, or lighten those that may seem too dark. The paper stump and rubber only will be needed for this work. Prepare the paper stump by rubbing it on the block of sand-paper. Trim the rubber stump with a knife, rubbing off the sharp edges on the sand-paper, and leaving this stump with a sharp point. On the skill with which these finishing touches are imparted, depends, in a great measure, the beauty of the portrait. No spots or specks must be left to mar the effect; the best rule for the attainment of general excellence is, study your subject well.

Pastel Pictures.

The degree of perfection to which this class of art work may be carried is evinced by the charming examples left by Girodet and Maurice Question. Crayon painting is rapid and easy of execution, and is especially favored by amateurs who wish to execute landscape or bird designs. In its instantaneous effects of light and shade it holds great advantages over work in oil colors. By its use the artist can avail himself at a single stroke of any happy combination of color, which may seize his fancy or be presented to his vision. The finger becomes his most necessary tool; it is brush and blender in one. In fact, if one wants brilliant results by the elec-

tricity of art, the pastel crayon should be his motor. Boxes of graduated series of crayons can be purchased suited to either landscape or portrait use, and the process is also employed for bird and flower painting, all required tints being made by blending and softening these prepared shades into each other. How to work comes as an inspiration with the progressiveness of acquired skill.

A special paper is manufactured for crayon work. This paper is sanded in such a manner that a velvety appearance is given to the work. That of a low-toned olive tint is best adapted to the purpose.

In preparing for work, always attach your paper to a drawing-board by artists' thumb-tacks, carefully pushing them in at intervals of three or four inches around the edges. Leave quite a large margin on the paper, larger than you propose to have when the frame is added. Then it can be cut down to the size desired.

Vellum is a fine surface for crayon work as on it great delicacy of tint can be obtained. What is known as glass paper No. 1 is used to prepare the surface. The paper is held in the fingers and rubbed over the smooth side of the vellum circularly, until the surface is uniformly roughened up. Patience and a firm hand are necessary, in order to do this work correctly. Very desirable results are however obtained on this prepared vellum surface. The painting must not be begun until after the whole surface is evenly "petted," and the white powder discharged during the roughening process carefully rubbed off. The vellum must also be placed on a stretching frame and strained upon a backing of fine canvas, over which perfectly smooth paper has been pasted. Then it may be placed on the easel. The coloring on the vellum will be described after other general directions are given.

Crayon pictures must be framed at once when finished, and they should never be exposed to the direct rays of the sun. Moisture is also fatal to pastel work, but the durability of portraits that have been shielded alike from the effects of glare and damp is well attested.

The colors now manufactured are much superior to those of an earlier day, and less liable to change with time. Pumice paper answers very well for portraiture when one cannot use vellum. This paper should first be given a coat of starch, a large soft brush being used to apply it and the extra powder then brushed off.

Prepared surfaces can now be purchased at the best art stores. Canvas prepared as described may also be used for pastel work. Paper, before being put upon a strainer, should always be smoothly backed with one or two thicknesses of cloth, so that the rubbing of the finger will not tear it. In portrait work the drawing of the outlines may be made with a hard brown or gray crayon; do this drawing lightly, so that the marking will not appear under the other work. Never use a black-lead pencil for this purpose. A rapid and excellent method of working up a crayon portrait, is to lay in all the tints with a leather or paper stump. Proceed with the complexion first, beginning with the lights. Proceed from highest lights to deepest shades, put them in with equal strength, and blending the middle tones with great care, in order to unite the lights and shades by imperceptible gradations. When all the tints are in, which give *form*, *color* and *expression*, take the fore or little finger and blend them into perfect harmony. This method will soften not only the spirit of the color, but the tone of the whole work. Right here the necessity of having a clear and forcible sketch to begin with is apparent. When the blending is com-

pleted, use the crayon again to bring up the color to the proper tone. A little care and experience will enable one to become very skilful in the use of the finger, but before commencing to use it, be very certain that the tints are all in their proper places. Do not, in retouching, work upon the colors too much, as they will lose their freshness and transparency. Work up the breadths of expression in your picture and do not dwell too much on detail.

In feminine portraits, bright and fresh hues are employed. White, Naples, Vermilion and Madder, mellowed with yellows, or as taste and judgment suggest, empurpled with lake or carmine are adaptable to artistic treatment. Use stronger colors for masculine portraits, and develop your half tints more positively.

For draperies, dress and other accessories in portrait work, greater freedom and decision are allowable than in the features. Light backgrounds or dark ones may be used, according to the subject. A good general rule is to make the background around the head, lower in tone than the half tints of the face. This gives the effect of air and space around the head. If, in working, your paper becomes a little greasy or glazed, rub it gently with a piece of fish-bone. If the fibre of the paper should become loosened, wet it a little on the back with weak alum-water.

Should vellum be used for pastel portrait work, select a piece with smooth, even texture and prepare the surface according to the method described. Vandyke worked on the principle that there was no color in the shade of flesh. In this principle lies the art of delicate tints. Avoid all harshness of expression in pastel work; the charm of the picture lies in a soft, even finish.

In landscape-work harder crayons, manufactured expressly for this purpose are used. The following list comprises the best colors—

white, Italian chalk, straw color and yellow in shades deepening from pale-yellow to brown tints. In blue, begin with azure and get all the intermediate tones between this and very dark ones. In gray the pale and deep, the neutral and the very warm tones are available. In red all the shades from delicate pink up to Indian red, are likely to be needed, while in black Conté crayons Nos. 1, 2 and 3, will suffice.

The white Italian chalk is used not only for the lightest touches, but to blend and qualify all the other crayons. The Conté crayons Nos. 1 and 2 are used for outlining; No. 3 is used for reducing the tones of other colors.

In the manipulation of the crayon for landscape there are many points of difference from portrait work. Break off a portion of your crayon and apply it flat or lengthwise to the paper on which you are working. In this way, a lightness of tint, not otherwise obtainable is produced. Rub the color in with the index and middle fingers into the texture of the paper. The thumb, and in large landscapes even the palm of the hand may be also used. Continue these tintings until you get the proper tone, working and blending your colors together as they require. In this way the flat tints of the sky are laid. Upon these superpose the clouds, using the crayon as before described. Bring the breadth of the sky below the line of the horizon. Use this as a base for marking out the distant mountains or other far-away objects in your picture. Blend and repeat these tones until the work appears just right.

The middle distance and near objects are made by the neutral tints. Continue the use of broken pieces of crayon, working them horizontally or holding them in whatever position best suits the work. In sky and distance use the Conté crayons Nos. 1 and 2; these

are very helpful also in the near parts of the picture. Break off a fragment of crayon, suited in size to the object to be drawn, using the sharp edge of the fracture of the crayon to work on. After your work is drawn in with the Conté, tint with the necessary colors. This is done much in the same way as the glaze in oil painting is effected. Lay on your colors so as to gain transparency of finish; avoid opaque effects. Finish your picture with sharp, crisp touches, made with the broken edge of the colored crayons.

To fix the drawing: To five ounces of distilled vinegar add not quite two ounces of ising-glass. Pour into one quart of hot water, and set in a warm place, stirring often with a wooden stick. When the ising-glass is dissolved, filter the liquid carefully through paper, place in a bottle and pour in slowly a small glass of spirits of wine. Cork the bottle and shake well. This makes an excellent fixing liquid, which is applied as follows. Arrange the picture, crayoned side downwards, placing a soft pad under each corner, so that the drawing will not touch the table. Apply the liquid with a good sized brush to the back, and go over it the second time, but more lightly, until the crayoned surface is well penetrated. Spread the liquid evenly over the back of the picture, then turn the work, face upwards, to dry. A picture thus fixed may be varnished if desired, but before being varnished should be given a coat of strong solution of ising-glass, to which has been added one third spirits of wine. The same method of fixing can be used for crayon work placed on canvas.

Colored crayons are also used for finishing large floral and bird designs on plush. The design is first given a rough coat of white, laid on rather heavy. When dry, it is re-touched with the colored crayons, the colors being used (in reference to shades) as in oil

work. Birds of Paradise are very handsome, finished in this way. Large Peacocks, and a design comprising an "Eagle, Shield and Flag," with roses and pansies decorating the shield, result very effectively by this process. The "Eagle, Shield and Flag" design may

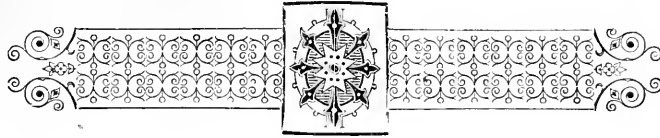
be painted on pastel paper and the work fixed in the manner described. A skilful artist can also retouch large designs on satin with the colored crayons. The possibilities of crayon work are numerous, and new ideas regarding it will develop with experience.

"Trifles Light as Atoms in the Air."

THE poetic chronicler of the Queen of Sheba's time-renowned journey says that in them "the wise may find some useful lesson to enrich the mind, some truth designed to profit or to please." This is what a bright woman of to-day found in some Japanese paper trifles. The "trifles" were square in shape and measured about nine inches either way. Some were figured in a unique, some in a grotesque manner with Japanese art studies, and with hieroglyphical figures, and none of them had cost over ten cents, most of them only five cents each. She had often seen them made into *sachets*, and panels, but her most pressing want was for something that would do to cover a tiny table, having two shelves below the top, and long slender legs. The woodwork was painted a light shade of grayish blue and picked out with silver in places, and in the Japanese paper there was some silver and considerable of the bluish-gray tint. Hence the inspiration. Plush of that peculiar shade of bluish-gray was expensive and the table was only one of many things required or desired by the mistress of a pretty cottage who confessed herself the possessor of plenty of leisure, was justifiably conscious of her good taste and not ashamed of the fact that her financial outlay must be very guarded, nor by that fact deterred from trying to make her surroundings artistic and worthy of admiration. She knew that a great many Japanese

grotesqueries are admired, on principle, and she argued that anything really pretty as well as Japanesque would certainly be worth achieving. So she selected three of the prettiest of her Japanese paper squares and tacked them, face down, upon a table where they need not be disturbed for a few hours, because their obverse sides were to be coated with a thin sizing of white glue. The little shelves in the table she covered with thin layers of cotton batting and over this tacked smooth wrapping paper of a light tint. When the Japanese squares were thoroughly dry, they were quite firm and she laid them smoothly over the wrapping paper, using a suspicion of glue about their edges to secure them. When slipped into place they are entirely enclosed by the framework of the table and with a queer shaped Japanese vase upon the lower shelf, a grotesquely faced gentleman of Japan upon the other, and a little lacquered tray for cards upon the top, the idea and the purpose it serves are brought into harmonious perfection. An open Japanese fan hangs from one corner and—well it certainly is as pretty as many boudoir tables which cost generous sums. Not as durable perhaps, but then it can be re-covered whenever occasion requires, and it is no more liable to show defacements than many of the highly polished or decorated articles in fashionable vogue. Best of all, it supplies a want without creating another.





CHAPTER XXVI.

DECORATION OF DAISIES IN OIL COLORS.

IN both of these designs the flowers are grouped in a manner charmingly graceful and appropriate for the decoration of almost any article for which hand-painting is suitable. In preparing a palette for them, silver-white, lemon-yellow, pink-madder, emerald and chrome-green are the colors usually selected, some artists also drawing upon the color-box for a little brown-madder, to be used with the greatest reserve. After the daisy-petals have been painted in white and allowed to dry, the centers may be put in with lemon-yellow and the petals retouched with white, to which a little pink-madder has been added. A faint line of brown-madder around the yellow center accents the growth of the petals. In mixing the greens, about equal parts will be needed, but if the color of the background throw them into a vivid or too strong light, the proportion of the darker may be increased.

In treating any design the first coat of paint should be allowed ample time to dry before adding the finishing touches. In painting daisies the petals should likewise be given sufficient time to dry before the yellow centers are added. Take up the paint on the point of the brush and paint from the top

downwards, allowing the color to spread toward the margins, and being careful not to go beyond them. While it is true that in oils a false movement is often less disastrous than in water-colors, still each stroke of the brush should count and there should be no evidence of careless or labored brush work. The hand should be trained to hold the brush at any angle required.

A great many flower-subjects require that it should be held almost perpendicularly. Too much stress cannot be laid on the caution to clean all the paint out of a brush before using it for another color.

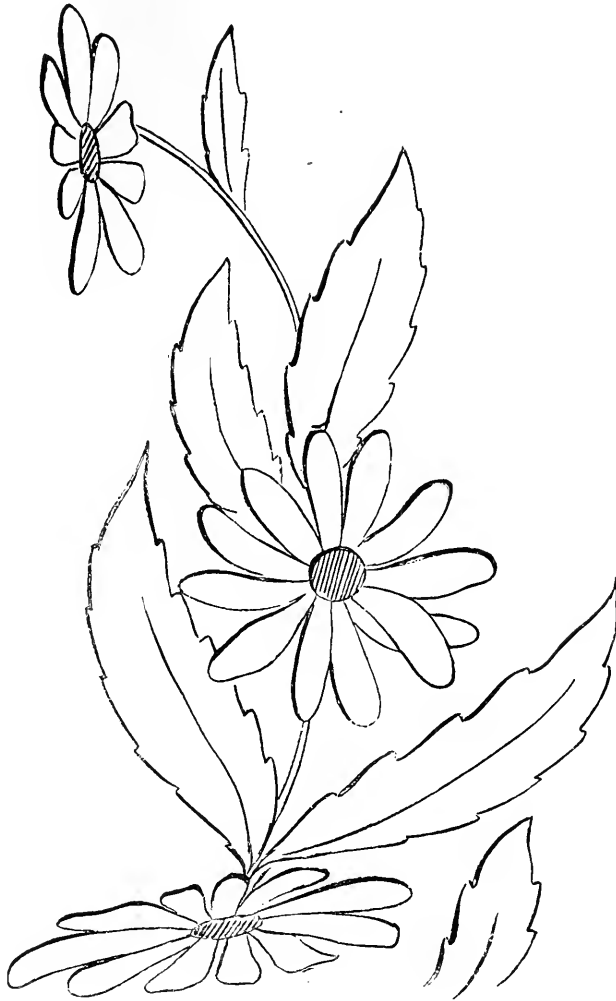
If the design is to be painted on plush a sizing will render the fabric more responsive to the brush and at the same time prevent it from absorbing too much paint. A recipe for sizing is given in another chapter. Some artists find a solution of gum arabic sufficient, and apply it very lightly to the surface to hold the nap down. Plush having a short, thick glossy pile is preferable to any other variety, and experts scarcely ever use sizing.

Among the various articles for which these designs are suitable decorations, are handkerchief-cases, fan-bags, sachets, pincushions, bureau and chair scarfs, lambrequins and



other articles of use and beauty. Silk and satin are the most advisable selections for backgrounds, unless the worker feels sure of

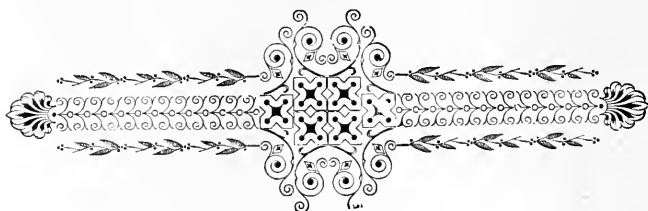
tive selection. It is sometimes called "artists' velvet." Practice will enable even the novice to use almost any material, but a fabric with a



her ability to develop a good effect upon plush and other fabrics having a pronounced nap. Moleskin is a favorite and very effec-

pecially absorbent or repellant texture is not the best to begin upon. Experience will teach which to select and which to avoid.





CHAPTER XXVII.

DECORATION OF AZALEAS IN OIL COLORS.



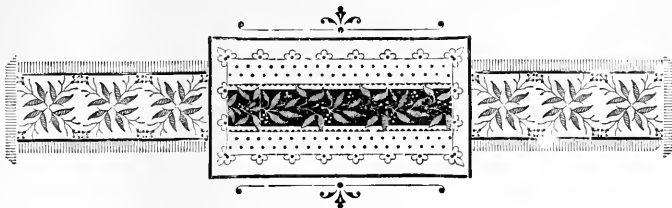
POT of growing azaleas, of the variety which is almost uniformly white, but has dashes of rose color that, by contrast, look quite vivid, is the best study for this decoration; but if such aid cannot be secured any one who has a correct impression of the appearance of the flowers may, with the aid of the outlines provided by the engravings, depict them with all their naturalness and grace. The conventional pose to which their application as decorations subjects them need not rob them altogether of the effect of light and shade, to which their delicate, silky texture is so sensitive and so responsive, but it must necessarily limit the play of light and shade. Nevertheless the skill with which the shadows are worked up has much to do with the success of the decoration. Indeed it creates the difference between what may be called a natural and a forced effect. Sprigs of azaleas might be placed in the position indicated without losing their characteristic grace and beauty; and, thus placed, they might be painted to appear harmonious and artistic, but if the

counterfeit resemblance betrays laborious efforts to introduce, with their adapted pose, the same conditions which exist in their natural growths and groupings, the effect will be far from satisfactory, even though the color effect in general be excellent. The azalea, having thin semi-transparent petals, naturally takes on a cool and somewhat greenish tint, the latter quality being partly due to the abundance of foliage which distinguishes the plant, and which is especially noticeable in the single varieties. The scarcity of foliage in the designs pictured in the present instance, reduces the greenish reflection in the blossoms, but does not obliterate it entirely. For the shadows in their deepest tones a very little burnt-umber may be used, but it is wiser to depend on a trifle of black in the deepest effects than to run the danger of introducing too broad an effect with this color, which has a very seductive influence upon the brush of an amateur. Sufficient depth of tone, with an agreeable warmth, may be imparted by using cobalt with Naples-yellow and cadmium. The petals should not be too heavily painted; silver-white is used for them and, except where high lights are essential, is not very thickly laid



on. This statement must not, however, be interpreted to mean that the texture is not well covered. The streaks of rose-color are put in with irregular strokes so as to bring out the natural effects seen in the flowers. In the buds the color must be applied with careful consideration for the *undeveloped nat-*

all with colors will understand which are most in harmony with the ground shade. Such treatment is not in opposition to the artistic law of following nature, because, even in nature, all visible effects owe their salient points to contrasts and combinations. The illustrations under consideration suggest that the



CHAPTER XXVIII.

FLOWER PAINTING IN OILS.



Flower Painting in Oils on Textile Fabrics.

O any one who aims to do decorative painting the ability to sketch the outlines of a design is advantageous, but not indispensable, and, while a little study and practice will enable self-taught artists to copy any decorative design, lack of time or inclination to do this need not debar a novice from attempting to paint; because a great many designs for artistic work can be procured ready for stamping upon the fabric. Special designs may be prepared for transferring by the following process: Over any design for decorative work contained in this book or obtainable elsewhere, lay tough transparent paper and draw the outlines with a pencil. Perforate these outlines with a tracing-wheel or by laying them under the foot of a sewing-machine and going over them with the needle, *unthreaded*, as if you were sewing. This will perforate them very evenly, and if the design be too intricate to go over all the

details, the latter may be perfected by observing the original and using a tracing-wheel upon them. Having proceeded thus far the perforated paper is laid upon the article to be decorated, with the rough side up, and a little blue powder is rubbed upon the pattern. A pad or roller for applying the powder is easily made from a spool covered with flannel or chamois. The paper should be held in place by weights; and after the powder has been rubbed into the perforations the pattern may be removed, a clean paper laid over the design and pressed slowly with a moderately hot iron. Upon plush the design may be transferred with stamping ink, which will pass through the perforations of paper having a tough fibre. White powder may be used upon dark, and blue upon light goods. In copying a design that is thickly covered the principal lines may be traced, and if the others be too intricate to follow them in the manner described, they may be added with a colored pencil after the stamping has been done,—it being easy even for a beginner to perfect the pattern if the outlines and principal divisions are correctly placed.

It is presumed that the first lessons will be

taken upon simple selections from the floral kingdom and after a few experiments with the contents of the color-box. A spray of wild roses is a good selection, though its mention is not intended to convey the idea that it is one requiring but little skill in its treatment; for this flower is susceptible to most artistic effects.

Among the colors which may be considered necessary to an outfit are the following: Black and white (no matter if according to some persons these are said to be, not colors, but the absence of all color), yellow, blue, red, brown and green. This list is a short one, and if it comprised all the tints and tones which the flower-painter requires the art of painting would be simplified immeasurably, but of each of these there are shades, and shades, and shades, some of which the colorist calls tones and some tints, and how to produce them and which to use are perplexing questions to the novice. If the beginner does not aspire beyond decorative work in conventional designs the problem is still easily solved, for the color-man has evolved from and expanded the list of colors mentioned into a number of prepared tints which supply the majority of the natural hues seen in flowers. The following list comprises the tones and tints required for the class of flowers usually selected by students of decorative art, and while it is not by any means intended to convey the idea that the requirements of flower painting, in the way of color, are limited to the list enumerated it will serve as a guide to those who do not wish to provide a large outfit and are puzzled by the list of colors which is offered them to select from by dealers. A practical color-box may contain the following: Cadmium-yellow in two shades, the light or No. 1, and the deepest tint, which enters into the rich dark shades in nasturtiums and similar flowers; lemon-yellow, In-

dian-yellow, King's-yellow and chrome-yellow—the latter is in four shades one of which, the lightest, is sufficient for the beginner.

Light-red will serve many purposes, being susceptible of numerous gradations. Vermilion, both alone and mixed with yellow or carmine, is equally valuable. Raw and burnt Sienna and raw and burnt umber are both extremely useful and have a wide range of values. Permanent-blue, Antwerp-blue and cobalt-blue are capable of yielding, when lightened or darkened, the blue tones and tints most in demand for flower painting, but Prussian-blue may be added to the list. Terre-verte, Verona-brown, rose-madder, pink-madder, Vandyke-brown, ivory-black, chrome-green in its light and deep shades, and (if you hesitate to experiment in the production of this needful color) in its middle tone as well, will complete the number that need be purchased until some degree of proficiency has been acquired.

For brushes, Nos. 2, 4, 6, 8 and 12 sables, with a No. 3 bristle brush, all having long handles, will suffice; of course you must have a palette of hard wood or porcelain, a palette-knife and, for using with some of the yellows a horn or ivory spatula, a small bottle of pale drying-oil and a little turpentine to be used as a mixer. Having provided all these things and a drawing-board the beginner may hope to proceed with the consciousness that she has excellent facilities for developing her inherent taste. It is not unlikely, however, that if she be unacquainted with the properties of different colors and their effect upon each other she will feel some diffidence in mixing, and for her benefit the following suggestions regarding color mixtures are included in this chapter.

Ivory-black and kremnitz-white may be mixed to produce various gray tints, and a little practice gives the exact proportions for shading white flowers.

Warm, delicate grays are produced by mixing yellow-ochre, cobalt-blue and rose-madder; where the greatest depth is required a touch of black may be added.

Rose-madder and permanent-blue, with a slight touch of carmine, yield a deep royal purple, and by increasing the proportion of rose-madder the lighter shades may be produced.

Yellow and blue in varying proportions produce several different shades of green, and the addition of a little rose-madder removes the tendency toward crudeness.

Green, of the brownish hue frequently seen in autumn foliage and in rose stems, may be compounded of raw-umber and chrome-yellow. A beautiful range of cool greens is produced by mixing brown-ochre and Antwerp-blue. Raw-Sienna, burnt-Sienna and Antwerp-blue produce deep olive greens.

Terre-verte, without any supplementary color, gives a rich dark green possessing considerable depth of tone.

Chrome-yellow added to chrome-green No. 1, produces a brilliant light green.

Burnt-Sienna alone is a warm, light-brown.

Rose-madder and white may be mixed to give an infinite variety of pink shades; and very rich pink shades are also developed by using geranium-lake.

The entire gamut of light yellow shades may be produced by uniting lemon-yellow and white. King's-yellow, used alone, is delicate.

Prussian-blue, without any admixture, gives a good dark shade of blue; cobalt-blue alone produces a medium and very clear shade, and permits of adding considerable white according to the tint desired.

For very light blue, considerable latitude is permitted, permanent-blue and white being frequently mixed, though many artists combine all shades of light blue to produce the tint sought.

Brown-madder, used alone, has a reddish-brown tint, and Vandyke-brown, alone, a dark tone.

Vermilion or scarlet-lake alone gives a bright red, resembling brick-red. Carmine alone gives a darker and softer red, and mixed with crimson-lake yields still softer shadings.

A tint between yellow and green, frequently in demand, is obtained by using greenish Naples-yellow.

Ivory-black alone gives deep black.

Brownish red, which differs from reddish brown only in having more brown than red in it, is produced by the use of burnt-carmine. It appears in the dark spots in dark yellow nasturtiums.

The secrets of the color-box cannot long baffle anybody who resolutely sets to work to learn them, and takes for models natural studies.

A pane of glass is a convenient addition to the amateur's outfit, because the separate colors can be mixed upon it and then transferred to the palette. A painting apron, ample enough to protect the dress, and a pair of outside sleeves (unless the apron be provided with sleeves) are essential to the paraphernalia of an amateur, who is quite apt to decide important color problems with her brush poised at a dangerous angle.

Bear in mind that all mixing of colors should be done before applying them to the goods and that a brush should be cleaned before dipping it from one color into another.

All work should be allowed to dry before removing the tacks which hold the fabric in place upon the board.

In painting upon satin, pale drying-oil used sparingly is a good mixer, but on plush and velvet, the penetrating qualities of turpentine are valuable.

Megilp is preferred by some artists for mixing light colors.

Sicative Courtray is a valuable dryer for dark colors, which are naturally slow dryers. It should not be used with light colors, as it impairs their brilliancy.

Soft brushes are best adapted to satin, and clipped sables or fine bristle ones to velvet and plush. To clip a sable brush, use sharp scissors and trim it diagonally at the sides and then take off a little of the top. Fine, medium and medium-coarse brushes are useful for fabric painting.

In painting flowers have if possible the natural blossoms within sight. If this is not practicable the amateur cannot do better than to avail herself of a good study. In looking at a study, however, she should avoid bringing it within too close range. It should be placed where the subject is shown in the most favorable light, and the aim should be to work for the same result.

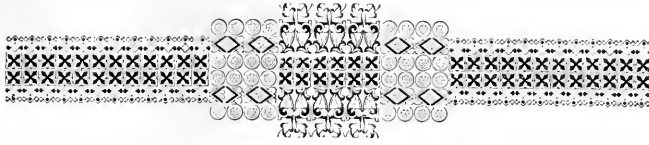
If the fabric requires sizing and the design is a spreading one which leaves much of the surface uncovered it is best to draw or stamp the design and then apply the sizing only to the portions that are to be painted.

There are many points which the student will learn by experience, and among them are the amount of moisture the brush will carry, how much the fabric will receive and how much time is needed for drying by various colors. Indeed it is only by experience that these and other details are acquired. It is wise, however, to always press the brush against the side of the palette before carrying it to the fabric, and to give body-colors time to dry before attempting to retouch them. When attempting a large piece of work an easel is necessary and a rest or mahl-stick for the hand is essential to the protection of the work. Most artists prefer a north light. It may be added that the worker should sit so that the light will fall over the left shoulder.

Odors of Araby.

BEAUTY dispenses them nowadays every time she waves her fan, and this is one of the ways she contrives to imprison within its dainty texture the faint aroma of her choice. She makes a bag that is long and narrow, using for it velvet, ribbon or plush, in two highly or slightly contrasting colors, or perhaps in a uniform tint. The top she turns in to form a frilled heading above a casing in which she runs narrow ribbons to draw in opposite directions and by these she suspends the bag after she has placed in it a tiny bit of gauze containing cotton sprinkled with *sachet* powder.

In this bag she places the fans that she carries most frequently and she argues wisely when she says that it is a more convenient receptacle for them than a frail box, besides being a very attractive bit of color when hung near her dressing-case. A pretty bag is made of *cresson* ribbon and crimson plush. Another is of olive and pink gros-grain ribbon and still another is of heliotrope Surah. Fan bags may be made of pretty scraps left over from larger articles; ornamented with painted pictures of the blossoms from which their odor is derived they are useful and pretty.



CHAPTER XXIX.

PAINTING ON GLASS.



SOME of the most effective expositions of decorative art are developed on glass. Mirrors, table screens, etc., embellished with the brush become veritable works of

methods of working out different designs are given.

The art of painting on glass requires no special preparation beyond the knowledge which applies with equal force to all other

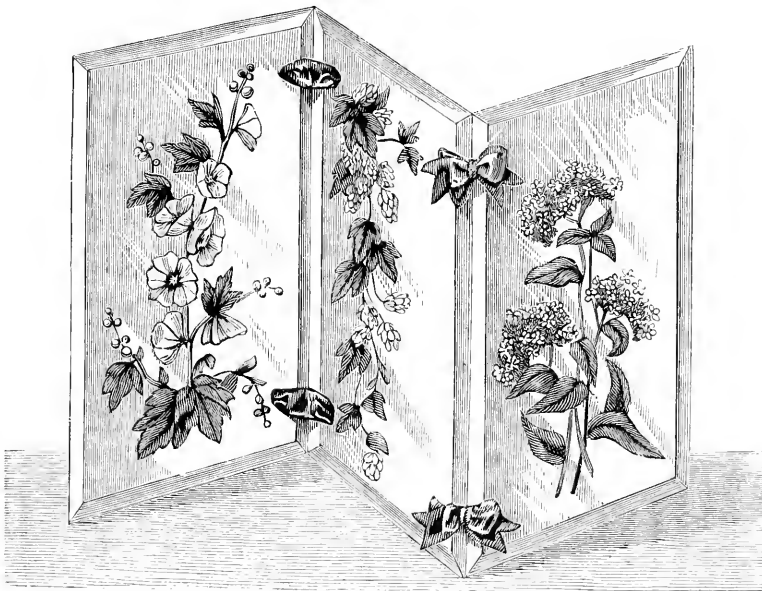


FIGURE NO. 1.—DECORATIVE FOLDING SCREEN.

art; in the choice of subjects for their ornamentation personal fancy is allowed full play. In this chapter three illustrations showing the

branches of decorative art. Of course the glass should be free from soil or lint, clear and of a good quality.

Decorative Folding Screen.

FIGURE NO. 1.—This screen is a very pretty ornament for a table or dressing-case. It

Upon one panel is painted a stalk of old-fashioned hollyhocks; upon another, a hop-vine is shown, while upon the third a cluster of

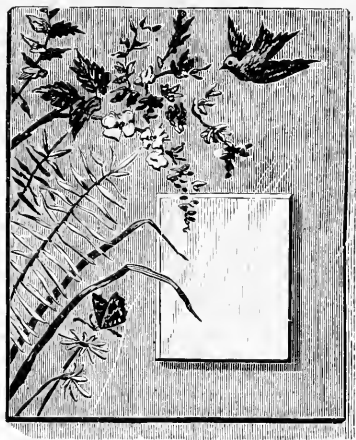


FIGURE NO. 2.—ORNAMENTAL MIRROR.



FIGURE NO. 3.—LANDSCAPE PAINTING ON A MIRROR.

comprises three panels, which are united by ribbons passed through perforations made near the top and bottom, and prettily bowed.

forget-me-not sprays is grouped. The hollyhocks are painted in the streaked red shades peculiar to one variety of these blossoms,

their foliage being in quite dark shades of green even in its tenderest portions. The stalk has a brown-green tinge, but the effect of the entire subject is sunny and spirited, and any one who has ever seen these sturdy flowers growing will understand that a truthful representation of them could not be otherwise. The exact tints required for the various parts of the subject are easily determined by a little study, and it may be added that these bold, single-petalled flowers are among the best that an amateur can select for experiment. The coloring of both leaf and blossom varies with the different stages of their growth, and in the same group, stalks bearing blossoms of differing colors are usually seen, consequently any list of colors which might be mentioned as suitable would embrace nearly the entire number found in a well-supplied color-box. White, red, pink and variegated hollyhock blossoms work up well on glass.

The hop-vine in its early growth is a tender yellowish green, there being but little difference in color between the leaves and the growing hops. The canons of decorative art do not, however, compel the artist to adhere strictly to this fact in treating the subject. Considerable depth of tone may be imparted to the foliage especially in its heavier portions. It should be remembered that the vine is posed in an attitude the reverse of that which it assumes in growing, this also being in accordance with the laws governing its adaptability to decorative purposes.

The forget-me-nots on the third panel afford an excellent opportunity to the artist who delights in bringing out the decorative possibilities of fine blossoms. A glance at the natural blossoms reveals a great many shades of blue, and in the painting these are all reproduced by dainty touches with a fine brush.

Screens of this style or those composed of

two panels may be purchased at shops where artists' supplies are kept. They are in both ground and plain glass, and their shape is duplicated in celluloid and other semi-transparent materials.

Ornamental Mirror.

FIGURE NO. 2.—This mirror has considerably more frame than glass in its composition, the proportions being regulated, however, with a view to producing a very unique effect. The wood is given a tinted background and upon it a floral design is painted. The picture merely suggests the posing and general arrangement, but the idea illustrated could be carried out no matter what selections were made. The bird and butterfly may be of any varieties which the artist admires. Very beautiful mirrors framed and decorated in this fashion are seen in ladies' boudoirs, and one that is especially worthy of being pronounced artistic has a design of wild roses and clematis painted upon a dark background that gradually lightens into a sky-blue toward the top and gracefully fades into a cloudy mist. A flight of swallows flying downward, as if about to light upon the mass of bloom adds animation to the effect.

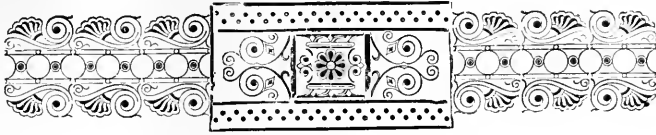
Landscape Painting on a Mirror.

FIGURE NO. 3.—Quite an ambitious subject for mirror decoration has been undertaken. The scene is a wintry one and cannot, of course, be accurately delineated in the space given to the illustration. Some suggestions may however be given which will be of value to amateur artists. No instructor can, however, hope to equal nature as a teacher, and it is therefore assumed that the artist will have observed closely before beginning to paint, so as to be able to carry the impression of natural snow and ice and a clear frosty atmosphere. Supposing the

scene on the mirror to be illuminated by a sunset glow which permeates its gray wintry tones and brings out the brilliancy of its gleaming white lights, we would suggest for the palette white, black, light-red, light-green, and cadmium-orange. After laying in the heavy shadows with black, red, and orange blended into deep cool tones, the naked stump of a tree may be painted with white, black, light red and orange cadmium, shading it so as to bring out its lights as well as its shadows. The sky tints will merge from light to dark, the haze along the horizon being soft and slightly roseate compared with the colder hues. White, cadmium-orange, light red and black will give its hues, and the heavier clouds may be intensified by increasing the proportion of black and red. The dark perennial foliage which is suggested by the illustration will require to be treated in a way that will suggest its permanency and yet keep it in harmony with the other attributes of the scene. To bring out its deep shadowy tones the entire list of colors mentioned for the palette may be drawn upon, the effect

when completed suggesting rather than indicating the green shade. The snow of course suggests the use of white primarily, but its position and the reflections it receives may involve the use of every color on the palette, its high lights being preserved however in all their purity and crispness. These should not run into each other, and to avoid the soiled, indistinct effect which too often characterizes the efforts of amateurs in this branch, they should be touched on after the deeper tones have had time to dry. A final caution may be added in the following words. Remember that a snow scene or Northern winter landscape should not hint of the tender greens, soft skies and leafy luxuriousness of June. It may be spirited, have life and color and be quite as susceptible to intelligent treatment as a landscape that tells of the awakening of birds, the blossoming of flowers and the life of all Nature, but it must not suggest that it has borrowed its animation from a season that is passed or hint of one to come, because if it does this the subject is no longer a winter scene.





CHAPTER XXX.

PAINTING ON PLAQUES.



OF all the numerous varieties of decorative art, none is more popular or pleasing than that of plaque painting. The plaques are obtainable in wood, porcelain, china, *papier mâché*, metal, etc., and are found in the ordinary plaque or plate form, oval, square and oblong; the square and oblong often being bent or cut away at the corners to form picturesque lines. They are decorated in floral and other designs, as the taste of the artist may suggest.

Many of the wood plaques are decorated upon their surface, leaving the grain of the wood to furnish the background, and when selected in bird's-eye maple and other handsome grainings, the effect is charming. The metallic plaques are equally attractive, and those made of *papier mâché*, which may be bought bronzed in gold, silver, copper and other colors, have many admirers. If one desires a shaded or different colored background from those obtainable ready for use at the shops, the desired colors may be easily applied in free and heavy strokes with a brush and the shading may be done in any artistic way.

The subject for decorating the plaque hav-

ing been chosen, the outline should be delicately indicated, after which the background is applied before beginning to paint the flowers or other designs. This enables the artist to retain the outline of the subject in relief from the background, which, if it were applied after the finishing up of the subject, would be likely to interfere with the lines of the decoration. If the method suggested be followed, the flowers will stand out in much stronger relief than if otherwise treated.

Mistakes are often made by amateurs in selecting too massive and confused a subject. It is better to make such choice as will give value to each identical leaf and blossom, at the same time avoiding all that will have ungraceful lines. Pretty subjects for beginners are the dewberry or running blackberry vine, with the colors seen in early autumn, when one not infrequently finds the rich ripe berry with the green and red in different stages of maturity, growing upon the same branch with brightly tinted foliage. The sumach, with the bunches of deep red berries and the brightest possible colored leaves. The wild asters and field daisies, the eglantine and dogwood, are all good selections.

Autumn leaves are also effective, and can be sketched from the branch, when the stems of the leaves are soft and supple. If the artist is not ready at the time to finish up the subject, the leaves may be pressed and used as suggested for the distribution of color when opportunity affords. When subjects

skillfully worked. In several of the chapters of "Needle and Brush" will be found outlines of grapes, and sprays of flowers and foliage, sections of which can be easily taken for plaque decoration. We would suggest that, unless the imitation of some piece of china or a conventional design be selected,

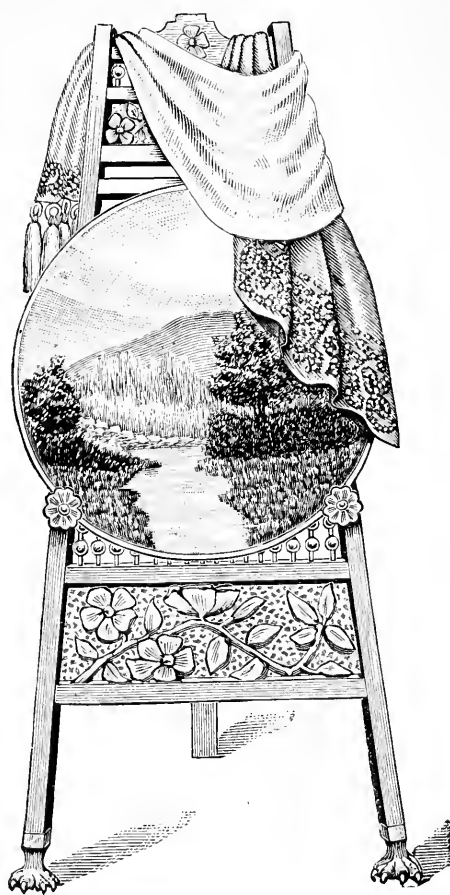


FIGURE NO. 1.—PLAQUE, MOUNTED ON AN EASEL.

consisting of fruit, grain, or heavy clusters of flowers are to be worked up, it is unwise to give too much detail to the heavier portion of the subject. The sprays in the foreground, may, however, be worked up in strong relief.

Both oil and water colors are used, and each produces equally gratifying effects if

the effect is much more artistic if the sprays come from the edge near the side, inclining to the center and outer edges, rather than with their stems beginning exactly at the bottom. If, however, bunches of violets or anemone, etc., be chosen, they may be arranged in one, two or more groups of different

sizes, showing the tuft of foliage at the bottom, with the blossoms extending in a natural way, as they are often taken from the soil. Birds, butterflies, bees and different insects are always in order, and in the country one is never at a loss for natural subjects. The

duced by the introduction of powdered glass, or, diamond dust as it is called ; this is distributed as a frosting upon the surface of the picture.

Bunches of pears, a branch of brilliantly colored crab-apple, or of deep rich purple



FIGURE NO. 2.—TRAILING-ARBUTUS DESIGN FOR A PLAQUE.

owl, which seems to be an undying popular subject, can be easily traced from the outline illustrated on another page of "Needle and Brush."

Heads, landscapes, snow scenes, etc., are pretty subjects for plaques, and permit of strong and artistic effects. When winter views are chosen, a frosty effect may be pro-

duced by the introduction of powdered glass, or, diamond dust as it is called ; this is distributed as a frosting upon the surface of the picture. Bunches of pears, a branch of brilliantly colored crab-apple, or of deep rich purple

asleep upon the rug, a singing canary or other household pets are suitable.

A great variety of frames may be made at home with happy results to serve as a border for the plaques that are made to hang. These, however, are by no means essential, as nearly

sesses advantages over most other branches of decorative art in the inexpensive nature of its requirements. A small wire, wood, or plush-covered easel is a suitable rest for a plaque that is not to be hung upon the wall, and a pretty disposal is therefore practicable



FIGURE NO. 3.—SWEET-PEA DESIGN FOR A PLAQUE.

all plaques are provided with a ring by which to hang them.

Plaque-painting is in itself a fascinating employment, and any one possessing even a modicum of artistic ability may develop it into a most pleasing accomplishment. It pos-

sesses advantages over most other branches of decorative art in the inexpensive nature of its requirements.

A small wire, wood, or plush-covered easel is a suitable rest for a plaque that is not to be hung upon the wall, and a pretty disposal is therefore practicable

The four studies which illustrate this chapter suggest an agreeable variety in the range of subjects from which selections may be made. Figure No. 1 is a landscape painted on a concave round plaque and mounted on an easel, which is draped with a silk scarf. Marine views are favorite subjects with those

artistic device and it is also a good subject for a student, as in a single specimen a wide range of shades varying from a deep rose-pink to a pale white are often observable, while the foliage in most instances presents a rusty contrast enlivened only by a few polished green leaves.



FIGURE NO. 4.—THISTLE DESIGN FOR OBLONG PLAQUE.

who are skilful in counterfeiting the various hues which water assumes ; but the amateur will do well to avoid choosing too ambitious or elaborate subjects in either line.

At Figure No. 2 a spray of trailing-arbutus and a few grasses which might have been pulled with it from its hiding-place are shown. The flower is one that is very effective in any

The sweet-pea blossoms pictured at Figure No. 3 are among Nature's most beautiful ornaments, and they are especially suitable for plaque decoration, because they permit of almost any method of posing.

At Figure No. 4 a design in wayside thistles is illustrated. These may be painted in the purple and red shades in which they are often-

est seen, with green in two or three shades tending from dark toward a light yellowish tint for the calyx of each. The light fluffy effect, characteristic of the ball or blossom should be carefully preserved as well as the prickly aspect of the stalk and the horny

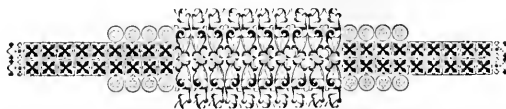
appearance of the leaves. Very light touches are essential in all the details. Mauve-lake used as it comes from the tubes, intensified with rose-madder and paled with white is a good color for the blossoms, the added tints giving a satisfactory range of shades.



Autumn Leaves as Decorations.

THE beauty of autumn foliage as a decoration is best developed by breaking the leaves in small boughs and twigs instead of singly from the tree. Press them between old newspapers under heavy weights, changing the papers every day for three days and then on alternate days until there is no evidence of moisture from the leaves. Nature's tinting and grouping cannot be surpassed, and when the boughs are fastened about an arch, above pictures, or any place where such a decoration is suggested by the available space, you will be glad that you did not pick the leaves off, one by one. Ferns, grasses, cat-tails, oats, wheat or any kind of flora gathered with a

view to its use as a decoration should be dried in a dark place. Mosses, lichens, etc., may not show any difference in color, but they are less liable to fall apart. A pretty decoration for a hall comprises a small wooden box covered with mosses and lichens gathered from stone walls, rail fences, rocks and meadows. The box is filled with bracken and bitter-sweet and is placed on a bracket underneath a mirror. Above the latter are boughs of autumn leaves forming a graceful semi-circle. The effect of the entire arrangement is an artistic tribute to the taste that designed it, and very beautifying to the place in which it stands.





CHAPTER XXXI.

THREE-FOLD SCREEN AND DESIGNS FOR DECORATING IT.



THE screen illustrated at Figure No. 1 is composed of three panels hinged together. The frame may be purchased in a variety of

grades. A frame in the natural wood is often purchased and stained in imitation of a more expensive variety, cherry, walnut and other stains being easily made or procured. Gilded and enamelled frames are also admired, and those covered with plush, velours and other

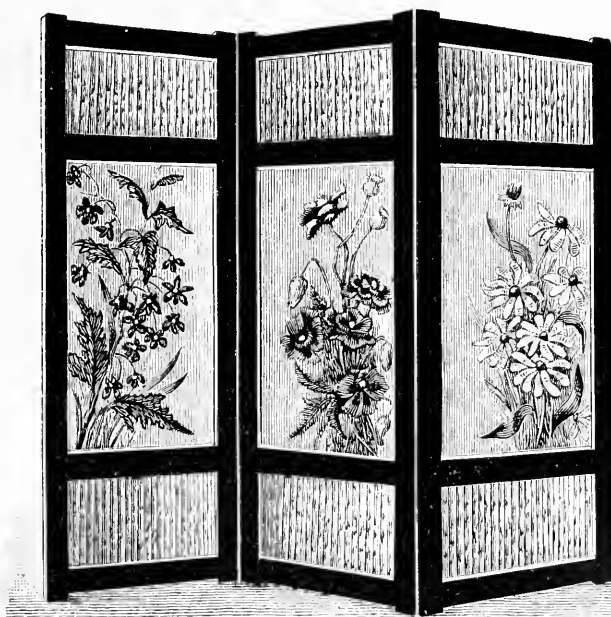


FIGURE NO. 1.—THREE-FOLD SCREEN.

(For designs in full size selected for decorating this Screen see pages 236-253.)

woods, some of which are especially handsome, while others are of the least expensive

upholstery fabrics are especially handsome in rooms where the furniture is in harmony.

A



B



C



A





C



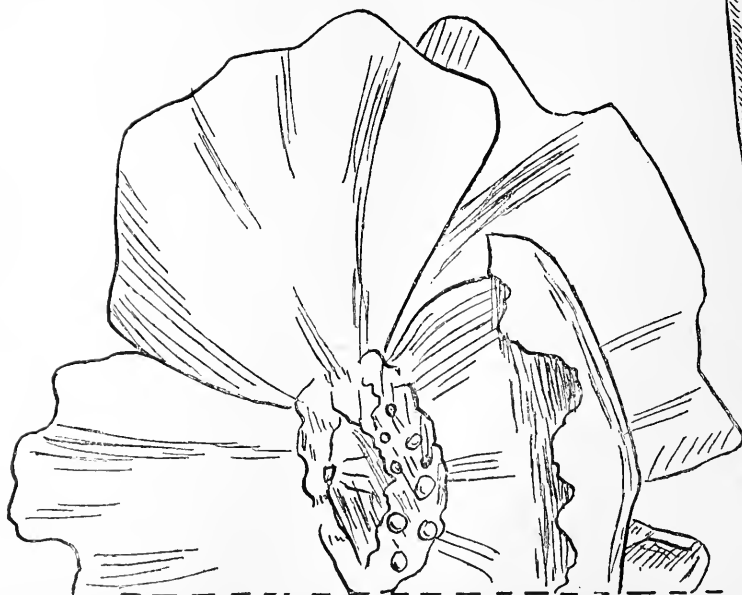
D

E



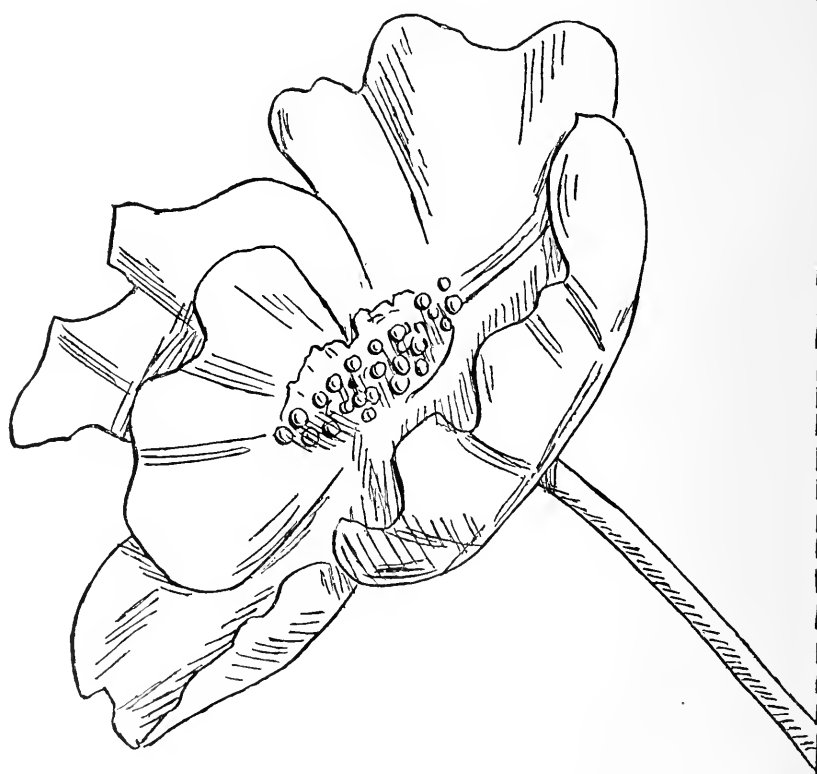


G

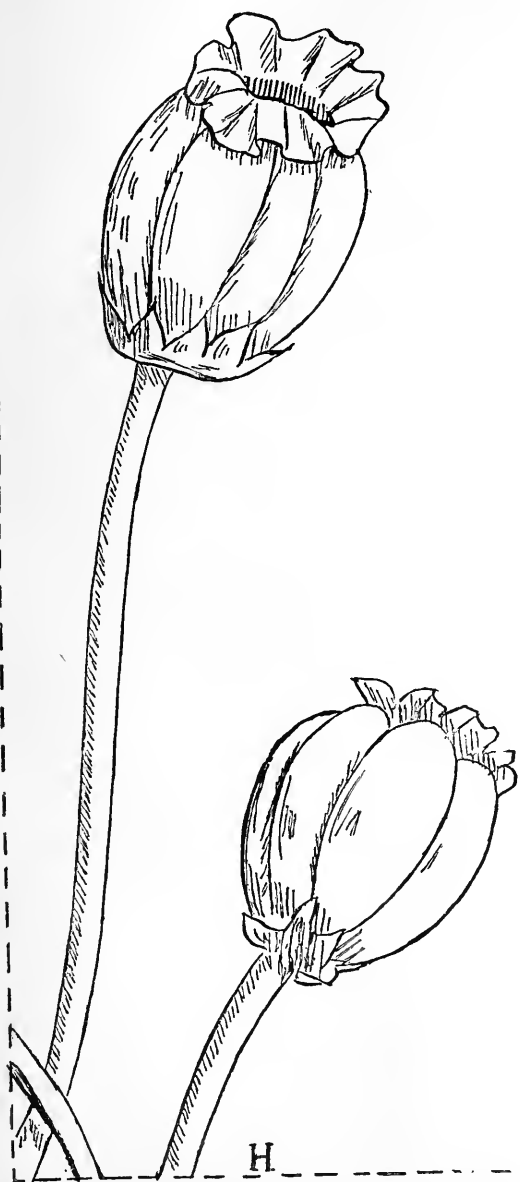


E





G

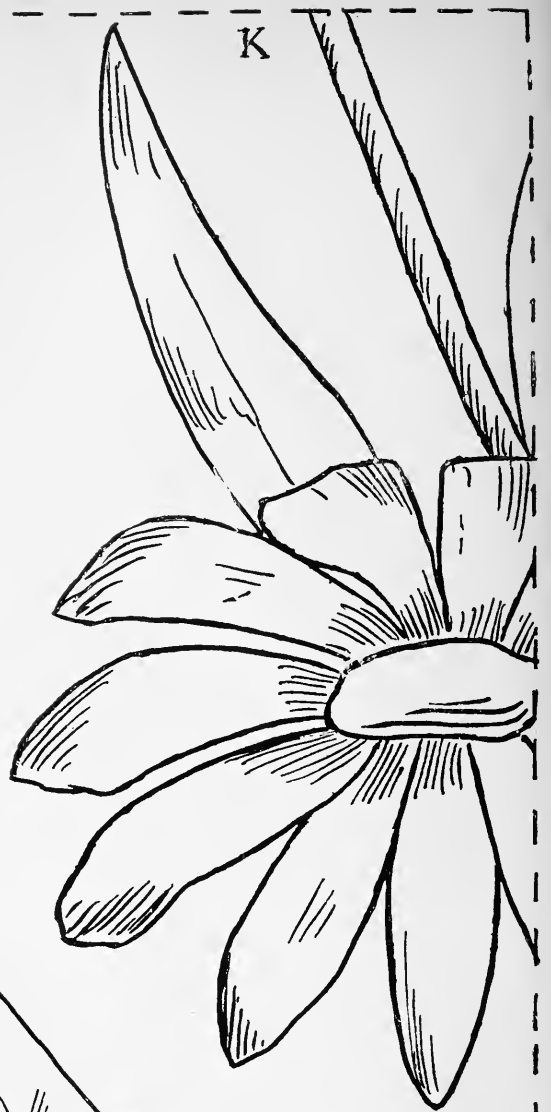




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K

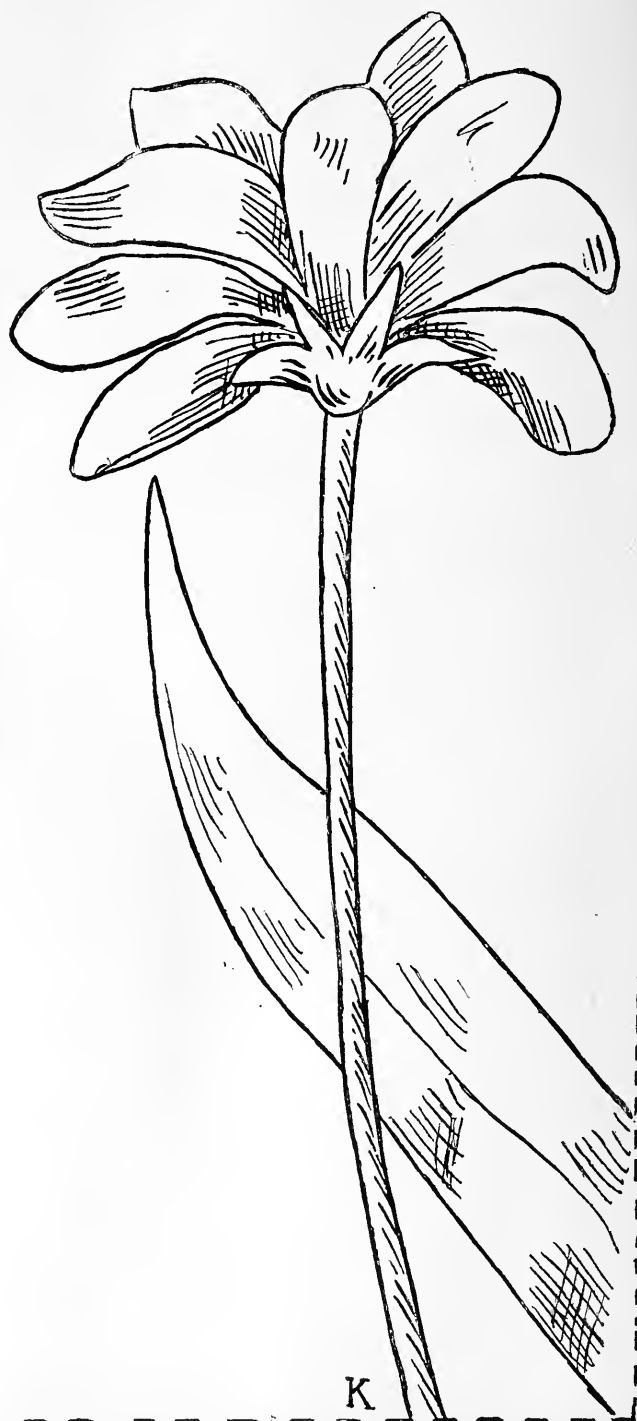


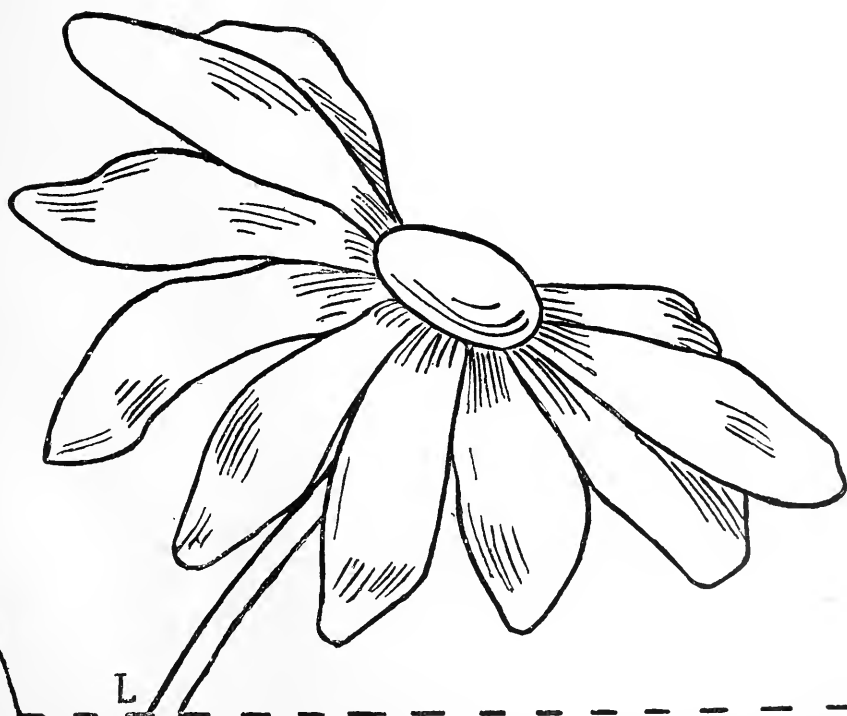
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L



J



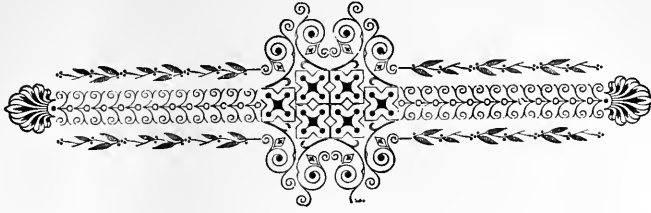


An ebonized frame always associates harmoniously with all varieties of handsome furniture and one of pine or maple simply coated with shellac or varnish is in keeping with less elaborate surroundings. The screen represented has an enamelled frame and one of its panels is of satin in a deep art-shade of old-gold, while the panel on each side of this is of the rich, mellow and yet lively tone called old-blue. The reverse sides are uniformly covered with sateen of the old-gold shade. The decoration is hand-painted and is done in oil, all the subjects being treated in a bold, but somewhat conventional manner. Each design is given in six sections in this chapter, the perfected outlines being obtained by bringing together the edges marked with corresponding letters of the alphabet. For instance edges marked G are adjoining edges and so are those marked H. The design may be traced on transparent paper, and if the artist be sufficiently expert to proceed without duplicating the outlines upon the material the tracing may be pinned upon a large sheet of white paper and pinned up within sight for a study. Ordinary tissue paper may be used to trace on, a rather soft pencil being essential with it, and even if the amateur feel the need of having the exact outlines transferred to the material she may obtain them from it by laying strong parchment paper over it, duplicating the design in pencil upon the latter, which though semi-transparent is quite tough in fibre. The parchment paper may be perforated with a tracing-wheel or with a sewing-machine and the design transferred to the fabric with powder or tracing ink. Tissue paper is particularly recommended in this connection because its texture permits of laying it over the page sections without the danger of tearing which characterizes tougher fibred paper. We would advise any one

who desires to make progress with each piece of work to take each design off by connecting the sections, pin it up and then use it as a guide in posing, etc., but those who have not the time or inclination to acquire the art of drawing and cannot lay in the colors without having the outlines directly before them may, of course, trace the design upon the material. The subjects illustrated are effective upon canvas, artists' board, or any textile fabric in vogue for the purpose and they may be painted in water colors as well as in oils. Any of the three designs may be selected for a single fold screen and the poppies are especially effective upon burlaps or matting.

The order in which the sections for each design is put together is the order in which they follow each other in the pages of this book. For the first design the sections marked A and B at their tops form the base, as will be at once perceived on observation. Then next to these come the sections marked respectively A and B at their bases and C and D at their tops. The remaining two sections perfect the design, being joined to the tops of the middle ones at their edges marked C and D.

In the next design the sections marked E and F at their tops form the lower portion and next to them come those marked E and F at their lower parts and G and H at their tops, the other two sections marked G and H at their lower edges completing the design. In the third and last design the base, or lower portions, are those marked I and J at their tops, and those which come next to them are marked I and J at their lower edges and K and L at their tops, the remaining two sections being of course marked K and L at their lower edges. Each design is in the full size required for a panel of such dimensions as is adapted to any screen of fashionable size and shape.



CHAPTER XXXII.

DESIGNS FOR DECORATIVE PAINTING.

Study of Wild Roses for Painting
in Oils.

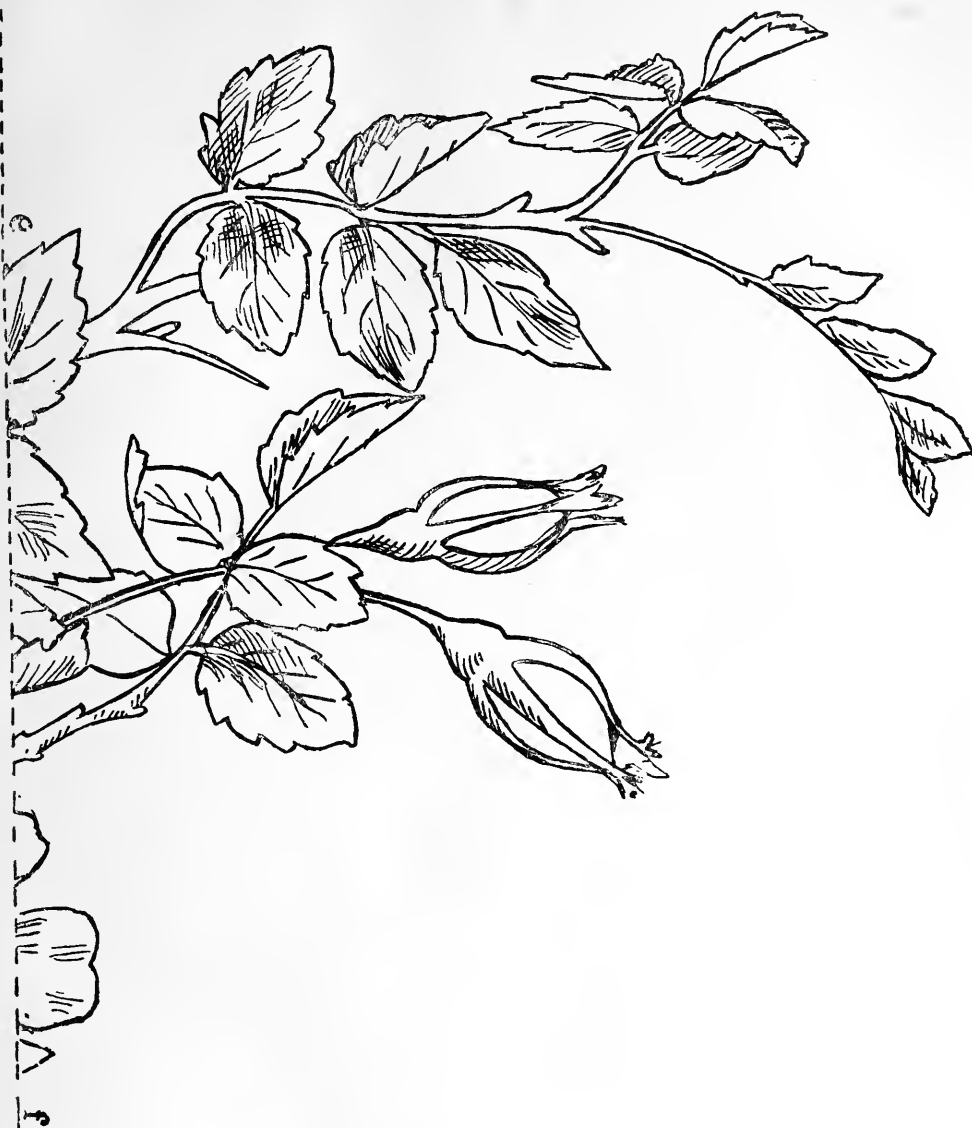
IN this chapter a beautiful design for the ornamentation of a panel, a sachet, or any article to which such a decoration is adapted, is illustrated. It is divided, owing to the limitations of space, into two sections, that are joined to produce the perfected design by bringing together the corresponding edges at the inside margins of the two pages upon which it is illustrated, these edges being designated by the letters E and F. The following colors were used in painting the design: Kremnitz-white, rose-madder, lemon-yellow, ivory-black, burnt-sienna, chrome-green and emerald-green. The entire design may be first sketched or stamped upon the material (provided the worker does not feel competent to proceed without this preliminary help), and it is then painted in Kremnitz-white mixed with a little pale drying oil. After this is dry the natural colors are laid on the, leaves being painted in the two shades of green, with a little lemon-yellow added to produce the light tints. The rose

petals and the pink portions of the buds visible between the bursting calyxes are painted with rose-madder, cooled by mixing it with white. Where the shadows are deepest a faint touch of ivory-black gives the desired effect. After the parts designated had become dry the stamens were added with lemon-yellow, and the tiny green spot in the center of each rose put in with a fine brush dipped in pure chrome-green. The retouching of the stems and calyxes was done with burnt-sienna.

While it is not intended to cramp the method of students by assuming that the same study should always be painted in exactly the same colors, amateurs will find the list enumerated a safe one to provide for this design. If a natural study of wild roses can be obtained, which is an easy matter in the country, the artist may experiment with her colors to bring out the various effects observable in the growing sprays. Some roses will be a deeper pink than others, some will have irregular petals and some will have very tender foliage growing close to that which is darker and more advanced in growth.

A beautiful illustration of the adaptability of this design is a screen of olive satin framed





in brass, with the roses painted in the method described. The design is posed near the top of the panel and from the largest rose a couple of petals have dropped out and apparently being caught lower down. The effect is especially artistic and natural.

Another instance in which this study is developed with pleasing effect is in the decoration of a linen handkerchief-case which is perfumed with rose sachet powder and has its edges fringed out to form a pretty finish, when they meet at the sides.

Morning-Glory Design, Painted in Oils for Decorating a Photograph-Case.

THE case decorated with this design was made of *écru* satin with narrow brown satin ribbon laid on to form a lattice or trellis as represented. The morning-glories, or, to give them their more ambitious Latin name, the *convolvuli*, were painted in the transparent, roseate white, in the deep purple and the pinkish lavender tones belonging to the natural blooms, and the effect when the edges of the affair were bordered with metallic cord was exquisite. The colors laid on the palette for the design may be varied according to the natural study or the artist's remembrance of the growing blossoms. The purple ones may be painted with permanent-blue and madder-lake mixed with white and ivory-black, the two latter colors being proportioned to produce the depth of tone required and raw-umber and burnt-sienna being employed for the shadows.

The light lavender or violet blossoms may be painted with madder-lake, yellow-ochre, permanent-blue and as much white as will reduce them to the requisite tone. Those which seem almost white are usually painted in a warm, light gray made of white, yellow-ochre, with a little madder-lake and cobalt. To produce the high lights and the streaks of color which flush the more delicate specimens one must experiment.

Yellow-ochre and madder-lake mixed with

white are effective for the lights. White and light cadmium with just enough ivory-black to cool down its yellowish tone agreeably will give the shade needed for the streaks in some blossoms; for the pink dashes in others madder-lake and white with a little ivory black is a satisfactory combination. Cobalt, white and ivory-black may be mixed for blue shadings, the color being deepened toward the edges of the petals. Pink morning-glories may be painted with white, yellow-ochre, madder-lake and as much black as will deepen the tone to the degree seen in nature. The vivid markings which distinguish blossoms of this color may be done with light red and a little raw-umber.

Some of the foliage may be painted with light cadmium, light red, Antwerp-blue, white and ivory-black, and for the remainder madder-lake, permanent-blue, white-cadmium, white and ivory-black, the admixture of the latter colors producing cooler tones than the former. The stems and tendrils may be painted in chrome and emerald-green, deepened with ivory-black and warmed with light cadmium, Antwerp-blue, and burnt-sienna being used where shadow effects are desired. In making up the case the edges are provided with tasselled cords, which tie them together.

The trellis may be painted in wood tints or





simulated with metallic cord instead of with ribbons.

The two sections composing the design are brought together at their edges marked C and

D, in order to perfect the size. Of course the design may be used for the decoration of a variety of articles, which will suggest themselves to those interested in such work.

Drapery Fringe.

BEAUTIFUL effects in upholstery are produced by the use of fringes with deep, netted headings from which tassels or pompons are pendent. Such fringe is expensive when purchased ready for use and adds largely to the cost of articles that are decorated with it in the shops; but as the materials for its construction may be purchased and the making done at home the expense may be much reduced by any one who is willing to bestow a little time on its manufacture. A very handsome variety is made of silk cord and chenille with tassels that are partly of lambs'-wool, but at first sight appear to be all silk. The home fringe-maker will find the simplest method of procedure as follows:

Ascertain the length of the piece of fringe needed and cut a piece of flat fringe-gimp to correspond. To this at regular intervals sew pieces of silk cord, which should be as long as it is desired the fringe shall be deep when completed. An inch to an inch and a half between these cords provides for an effective netting. After the cord is firmly attached, begin to form a diamond-shaped netting by bringing every two adjacent lengths together about an inch from the top, and fastening them with a few stitches done with a needle and strong thread. Continue the netting as far down as the length of the cord will permit and then finish the ends of the cords with tassels, which may be purchased or made at home according to any of the methods illus-

trated and described in the chapter on fringes in "NEEDLE-CRAFT." Before adding the fringes, however, the stitches which form the netting should be concealed by being overwound with fine silk cord, chenille or crewel, according to the material chosen for the fringe and the degree of richness it is desired to impart to it. Considerable variety in the arrangement of the tassels is possible. Each cord may be tipped with a tassel or the ends of each two adjoining cords may be brought together to complete the netted design and be concealed under a tassel. Sometimes the sections of cord will vary in length in regular alternation, so that a short tassel will swing between two long ones. If a fringe is required to arrange about continuous curves, or to carry about any article that has many corners or angles, the network should be quite open and not too deep. Such fringe forms a beautiful border for a mantel shelf, for the base of a handsome chair or sofa or for any article of furniture that permits or requires such a decoration.

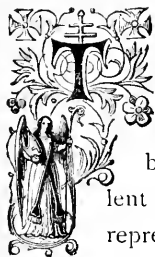
The difference of cost between the product of the home manufacturer and that purchased at the shops is considerable, while in appearance there is little or no difference if the work is neatly done. A moss heading or a handsomer gimp than serves for the foundation, provided the latter is not a suitable completion, may be sewed or tacked on for a finish.





CHAPTER XXXIII.

Design in Kensington Painting: Owls on a Branch.



THE wise-looking birds chosen for this study are favorite selections with amateurs in bird-painting, and they are excellent subjects for practice. As here represented they are well adapted to the decoration of blotters, stationery-cases, banners, lamp-screens, etc. The method known as Kensington painting is much favored for such subjects. It is done as follows: the design is first sketched or stamped upon the material, and then the colors necessary are prepared upon the palette. Upon some materials they may be used just as they come from the tube, while on others, velvet or plush, for instance, many prefer to add a few drops of turpentine to each color as it is taken out upon the palette. A strong writing pen, preferably one of the long, stiff bank-pens used by business men, is used to do most of the painting. To do the painting fill the hollow of the pen with paint, wipe off the back and proceed to paint the most striking features of the birds, drawing the pen toward you with firm even strokes so as to cause the nib to spread and form the feather stroke which is characteristic of the method. The pen is held with the hollow

side upward, and should be placed firmly upon the goods and drawn with light, yet secure, touches. Should the pen turn over and deposit the paint in a heap do not attempt to take it up, but draw the pen through it, as if painting, until it is distributed. These owls are of the large brown and white variety. The coloring of the breast feathers is produced by mixing Vandyke-brown with white and a little lemon-yellow. Occasionally a feather of pure brown is painted, and the wings are principally white, a mottled effect being obtained by drawing short pen-strokes of brown through them. The tails are made very dark with ivory-black, and have a smoother effect than the wings and breast, owing to their longer and fewer feathers. A small brush may be used to lay the color on the bills, Vandyke-brown being used. Around the heads and faces considerable white is used, the male owl having darker markings which are painted with yellow and brown. To bring out these points well a single feather here and there may be painted quite dark, but the effect is marred if the whole head be very much darkened. The work on the claws is best done with a strong but fine pen, using Vandyke-brown livened



with yellow. The eyes are large and nearly all white. They are painted with a fine brush, which is held almost straight up and down. The brown spot in each is put in after the white has become dry. The branch may be painted with Vandyke-brown mixed with a trifle of white and yellow, and the leaves may be done in chrome-green lightened with emerald-green, the veining being done with Vandyke-brown lightened or deepened according to the play of light and shade sought. A coarse pen or a fine brush may be used for the leaves and branch. If a pen is used for the leaves the strokes should be made so as to imitate stitches, it being from the resemblance to Kensington embroidery that the method takes its name. The outlines having been covered the pen is drawn toward the center in the same direction as stitches would be made. All the shades necessary to produce the tint or tone desired

may be thus applied, and the same method is followed, no matter what size of leaves or petals are being painted. Very large leaves may be more quickly done by laying on the color inside the outlines with a brush and scratching it with a pen afterward. When a very slightly roughened surface is desired, a needle may be used to do the scratching, which is imitative of embroidery. There is a "knack" in counterfeiting the embroidery effect which can however be easily acquired. It is wise to allow the work plenty of time to dry as the paint is necessarily laid on thickly and deposits itself in little rolls which crack if disturbed while damp.

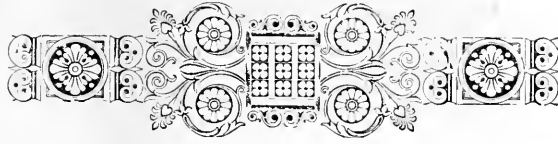
All varieties of birds, flower-pieces, fruit and foliage designs may be painted in Kensington style with good effect, and as the work may be done rapidly it is very fascinating for those who like to see their impressions take rapid shape.

A Convenient Trifle.

It is a little box lined with rubber cloth or oiled silk, and covered on the outside with imitation leather, heavy paper, canvas or any material that looks well and is not too frail to withstand close packing in satchel or trunk, because the box is designed to hold brushes and blacking, or dressing for the shoes. A catch that will keep it securely closed when its contents are not in use, is essential, and if a box possessing such an attachment is not available, a small leather strap with a buckle may be tacked firmly to the back to take its place. Even if the liquid shoe-dressing be packed in such a box, the possessor's mind may be at ease, providing she lines her box

with some material impervious to moisture, and takes the extra precaution of laying above and below the bottle a layer of wadding to absorb the liquid in case the stopper should be jostled out of place. A case for holding this requisite, which is easily duplicated, is merely a small pine box having its cover arranged to slide in grooves. The lining, which is a piece of rubber gossamer, is held in place by thumb tacks, and the outside is stained with cherry stain. Upon the cover the words "Shoe Dressing" are wrought with small brass-headed tacks. A strap and buckle, relic of a worn-out shawl-strap, impart additional security to the position of the cover.





CHAPTER XXXIV.

Autumn-Leaf Design for Embroidering or Painting.



QUITE as much appreciation for artistic effects may be indicated with the needle as with the brush, and this design is particularly adapted to the development of realistic effects in embroidery, though its value as a design for painting in oils or water colors is quite as apparent. In the chapter entitled Flower Painting in Oils the method of tracing and transferring any design is explained, and assuming that this has been stamped upon a piece of olive-green sateen and is to be worked with crewels we will select the most desirable colors for it. Taking for a study a maple tree in autumn as it bursts into a blaze of gold and red, with here and there a green leaf left to remind the beholder from what cool, umbrageous shades the change has proceeded, we find that though the effect is gorgeous its splendor is brought out with the aid of many sober accessories. As our embroidery is to be painted with the needle we will choose a good medium for the work. Nothing could be better than the fine crewels which are procurable in all known shades, and of these we will select the full range of olive browns, giving the balance in favor of quantity

to the lighter and deeper tones, but not ignoring the middle tones altogether; of the reds we will select a fair proportion of the vivid shades, gauging the quantity by glancing at the natural study or a branch from it, some of the deeper tones and a little that has only the subdued glow of red in it. Turning then to the yellows and comparing them with olive browns we decide that the shades we want are the sunny, brilliant tints, those corresponding to aureolin tints in water colors. The olive greens we pass by, not because they are not valuable, but because they run too quickly into the shade of the background. Lastly a small quantity of leaf green, not the green of the tender foliage in early summer nor the rusty hue of that which clings latest to the branch, but the ripe, yet subdued shade suggested by the green tints that mingle with the changing foliage. By observing the natural bough groupings of color will suggest themselves, but some discrimination and allowance for the different light in which the embroidery will be placed, must be made. If it is to be placed in a dim light the outlines of the leaves may be boldly "sketched" with the strongest shades, the fainter tints being used inside of them. This method will preserve



a

b



the outlines and give distinctness to the design, whereas if the embroidery is to occupy a prominent position in a strong light the effect of delicate shading will be more admired than boldness of outline. The shading of the drawing suggests the position of the deepest and brightest colors. Where two or three leaves in bright colors come so near together that their individual outlines are in danger of being obscured by the mass of color a leaf or part of one may be worked in dark cool green, broken by stitches of light olive brown that suggest the beginning of the turning process. Here and there a dark spot may be counterfeited by grouping short stitches of dark brown. The work should be done from the margin toward the centers, but a little practice will enable the worker to make the return stitch without carrying the crewel back to the starting-point underneath. The knack of doing this is worth acquiring in view of the rapidity with which chenilles, silks and arasenes disappear when a large design is being worked. The veining is done with darker shades than the body of the leaves and like the branch and stems should all be worked one way—that is with the stitches proceeding in a uniform direction. As the work progresses it may be viewed from a distance to note the effect, and the high lights subdued or the darker tones lightened by juxtaposition with darker or brighter tints. The entire range of olive greens in crewels, silks, chenilles, and all embroidery materials may be used with advantage in embroidering foliage upon any color that is not itself of a green which is too easily assimilated with the applied colors. There should, of course, be harmony, but when the decoration is not sufficiently contrasted with the background the effect is apt to be monotonous. In embroidery as in painting the exact hues of the natural flower are not to be too closely copied,

but these hues as they are affected by distance, atmosphere and other conditions.

Except in a design where a great many colors are needed to produce a desired effect it is best to avoid introducing a conglomeration of colors. A color that forms a friendly background to one shade may destroy the beauty of another, though both may represent tints found close together in Nature, who, however, sets her gems as no master in all the arts can hope to equal. Green and blue in solid masses are colors that the needle artist will do well to avoid. The secret of using green she may hope to learn with experience, but the cold, unresponsive tone of the blue she cannot overcome. Nevertheless, light feathery foliage, embroidered as if growing from the ground and starred by the tiny blossoms of the forget-me-not, constitute one of the most effective decorations that can be worked on browns and sage greens. The neutral gray and *écru* shades of canvas and linen are receptive to pink and all red shades, and the deeper browns are in sympathy with gold, maize and their various kindred. Let the eye assist the worker to formulate a scheme of color, and then having selected the tints and tones composing the harmony, study the play of light and shade to determine how to use them. In a repeating design, such as would be employed for a mantel-drapery, or a border of any kind, avoid a monotonous repetition of just the same shades of color at regular intervals, as such an arrangement is a foe to artistic results. Purple and lavender shades such as are found in wisteria, pansies, lilacs, etc., are not easily applied to any colors save black, white and light yellow, though occasionally superior artistic taste develops a symphony in color, in which these shades are harmonic links between strongly contrasting tones. The improvements in dyeing flax threads which have recently been made place

them little, if any, below silks in the artistic scale and they are used with most successful results for conventional embroidery upon canvas, crash, burlaps, linen, sateen, pongee and similar fabrics.

The two sections composing the design of autumn leaves given in this chapter may be

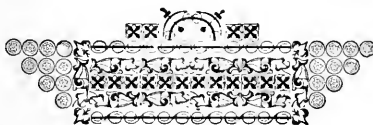
united at their edges having dotted lines and marked a and b, and the design will be found an effective one for screens, banners or any article to which such a decoration is adapted.

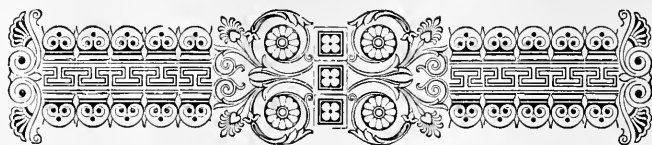
It is as has been previously suggested, quite as well adapted to painting in oil or water colors as to embroidery.

A Pretty Clock-Case.

It presents a very effective contrast, brought out by using fancy-headed nails upon a background of ruby plush, but its foundation is only a cigar-box, with a round opening cut in it, through which is visible the face of a little nickel-plated clock, such as may be purchased for a small sum. The opening must be a perfect circle, and the plush, to look well, must be smoothly applied. To fit it around the circular opening, it should be slashed crosswise and lengthwise through the center, the slashes extending almost to the margin of the opening, and short slits being made between them to permit of drawing the margin of the plush inside, where it

may be held in place with the tiny tacks used for this and similar purposes. All the outer edges having been secured with these tacks, the face of the box is decorated with ornamental tacks having star-shaped heads, their arrangement simulating a pretty scroll design around the opening. Sometimes a second box is covered, and set flatly for a base upon the shelf or table supporting the clock, and the clock cover or case is set in an upright position upon this. The ornamentation may be embroidery or painting instead of the brass-nail work, but the latter is just now much favored for decorating almost every article of furniture, both large and small.





CHAPTER XXXV.

SKETCHING IN WATER COLORS.

FVERY one who possesses the artistic temperament knows the fascination of sketching in water colors, but the number of those who comprehend the requirements of a well-finished sketch or master the art of water-color painting is comparatively few. The novice who fails in this branch of art may develop considerable skill in oils, but the fact does not argue that permanent and satisfying effects are not attainable in water colors.

This chapter is written for the benefit of students who are not so fortunate as to have a good teacher always within reach, and in it, therefore, such details as will be of advantage to them to understand will be considered, it being too often the case that much valuable instruction which might be made quite as available to the novice as to the more advanced student, is lost to her through ambiguity of expression, or the use of technical terms understood only by the habitués of the studio. A natural study is the best guide, though the novice, untaught in the use of colors and the handling of the brush, may gain valuable practice by copying a few good sketches or bringing out in colors the possi-

bilities of a black and white drawing. Having acquired this practice contentment with mere copying cannot exist in the same mind with the true artistic spirit; but a great deal of time and the waste of materials may be prevented by acquiring facility in the use of the brush and firmness as well as delicacy in the application of colors. Such knowledge cannot be acquired at once, but the novice has made some progress toward it when its importance has been comprehended. The paraphernalia for sketching out of doors may then be prepared, and the pupil may proceed to study under the tutelage of the best of all teachers—Nature. In preparing for outdoor work, a sketching stool, which, when unfolded, also forms an easel, is desirable. Such a stool is not expensive and, with an umbrella having a handle that may be stuck in the ground, is among the indispensables of a sketcher's outfit. Of course there are within the mental vision of almost everybody spots where the artist may obtain delightful views for sketches without the necessity of leaving the shadow of a vine-covered porch or spreading tree; but we have mentioned the stool, easel and umbrella because of their value to the student who hopes to progress beyond the

boundaries of the cool and shady retreats where the dilettante loves to linger.

A sketch may be brilliantly sun-lighted, without compelling the artist to endure the glare of the sun. Indeed, no one should work with the sun shining directly upon the drawing, as such work is fatal to a correct reproduction of the play of light and shade which dominates all color effects. There is another objection, by no means the least serious, to working with a flood of white light upon the paper, and that is its effect upon the eyes; blindness and headache are its consequences.

Whatman's thick imperial paper in quarto or octavo blocks is a good selection for amateurs for their first lessons in out-of-door sketching. It is easiest to gain a free and uncramped method by accustoming the hand and the eye to deal with dimensions that tend toward neither extreme. The same regard for a happy medium may be advised in relation to the texture and finish of the paper. That eminent authority on the principles of water-color sketching, Penley, advises a medium texture for the first efforts of the amateur, though he praises the rough paper (ninety pounds to the ream) for its receptivity to large washes and its adaptability to broad treatment; but even this, he argues, is most satisfactory when procured in a moderate degree of roughness. His observations are verified by the experience of all water colorists and are briefly summed up in the following remarks: fine-grained papers are most desirable for small sized sketches in which details are minutely treated, while the coarser varieties are more desirable for larger sketches and for work in which detail gives way to broad and bold treatment. Quoting directly from Penley, whose influence the writer gratefully acknowledges, the choice of papers may be made with the following hints in mind: "In speaking of papers, of

course much depends upon the style and manner of the sketcher. Some may be extremely careful in their drawing, attending to every detail, and thus produce a faithful rendering of the scene. Others may be so charmed with color as to generalize the accuracy of the drawing, and only represent their impression of the landscape by some peculiarities of harmonizing and contrasting tones. Many, doubtless, will combine the two without neglecting either, and thereby *transmit to their papers* the most agreeable and recognizable effect. It matters but little in what style the drawing is given, provided the mind has been employed upon the work and a due share of careful handling exhibited."

The italics are our own, and the words italicized are emphasized because they suggest one of the most important facts which the artist must master, and that is that it is the *artist's impressions and his method of transmitting them* which constitutes the special advantage of the drawing. The best paper and all the colors known to the artistic profession cannot overcome the effects of weak or slovenly handling. The amateur will learn by experiment that very light boards will warp under heavy washes and even cockle under slight moisture, and that those having a positive tint are inimical to the life and brilliancy of some transparent colors, and will finally arrive at the conclusion that it is inexpedient as well as inartistic to rely upon any fancied effect which the board may impart through its texture or color to the sketch, save in their general harmony and receptivity to the impressions that are to be transmitted to it. White paper is by all means the best choice for colored drawings.

Black lead pencils, H B, B and F, comprise the grades usually required for medium smooth and rough papers. Black sable brushes are commendable because of

their durability and also because of their combined firmness and flexibility. A large flat brush is sometimes needed, and it is well to include it in an outfit, but the amateur should beware of depending on it for laying on color. Its proper function is for wetting the paper and laying on large washes. The swan quill is useful for putting in cloudy and atmospheric washes in raised distances, but its use is only advisable in small sizes which are not liable to become overcharged with color when individuality or detail is to be strongly brought out. While the student must avoid the general use of the very small sizes in brushes, it is well to have one or two very fine ones. The times for using them will be suggested by the progress of the work. Some blotting-paper to absorb moisture and such receptacles as are planned with reference to the preservation of the articles in use are essential.

Now for the color-box. It may contain from twelve colors up to almost any number coming within the range of the color-men's discoveries. A box containing the colors which a sketcher is likely to need for subjects including both land and water views may be stocked with the following: yellow and brown ochre, raw and burnt sienna, crimson-lake, light-red, aureolin, cobalt and Antwerp-blue, gamboge, Indian-yellow, Vandyke-brown, Sepia, brown-madder, indigo, and Naples-yellow, vermilion, Chinese-white and blue-black. The properties of these colors may be briefly explained with advantage to the novice. Yellow and brown ochre are each much esteemed in water-color painting. The yellow ochre is often used for a fundamental tone and enters into the composition of almost all shades of gray, producing in combination with cobalt and lake the tints frequently seen in clouds and reflected in water, and on the sides of hills. The combination mentioned may be so proportioned as to be used for near and far

distances and for effects in which soil, wood tones (such as are seen in old buildings, fences, etc.) are desired.

Brown-ochre is more dusky, and as its name indicates it is of a brownish hue. It is valuable in painting broken ground and for any subject where deep, dusky tones are required.

Raw-sienna is a most agreeable color to use sparingly, and is considered a natural ally of lake in landscape painting. It is a warm but broken yellow, and judiciously used it yields transparent tones which are full of life and brilliancy. Burnt-sienna has an equally wide range of usefulness, and is even more in request than its uncalcined relative. It combines well with all tints used for foliage and foregrounds, and possesses the special advantage of not losing character when applied in light washes; it may also be applied with considerable depth without overshadowing less assertive tones.

Of crimson-lake it must be admitted that its lack of permanence places it second to rose-madder when spirited effects in light tones are required, but it possesses a place in the color-box which no other color can usurp. It assimilates admirably with gamboge, and these two colors, with the addition of indigo, produce soft, gray shadow tones.

Light-red is used by itself more frequently, perhaps, than almost any other shade of red. It is also mixed with blue and indigo for atmospheric effects, and with brown-ochre and Antwerp-blue for roads, banks, etc.

Aureolin is one of the most valuable of yellows in water-color painting. It is clear, transparent and permanent, and may be employed in producing every shade of green. It is useful in sunset tints and sky effects, and, indeed, in all landscape work.

The merest amateur soon learns the value of cobalt, which has to be replaced oftener

than any other color in the box. It enters into all grays and is indispensable in giving the vaporous, far-off tones, as well as the more tangible effects of middle distances.

Antwerp-blue possesses a vividness and body which make it a valuable ally to the siennas, ochres and crimson-lake in producing the depth of shade concentrated within small limits in middle distances. Its abuse is to be guarded against.

Gamboge may be called the foliage and herbage color, because it may enter into all shades and tones seen in either. It may be mixed with burnt-sienna and indigo to produce deep, luxuriant greens, and with Vandyke-brown and indigo for cooler shades. It is also useful in bringing out the brilliancy of sun-touched foliage.

Indian-yellow is often used for foliage painting in conjunction with indigo and burnt-sienna, and it has this advantage over many of the yellows—of looking light, even when used thickly. It is for this reason liked for figure painting, or such portions of figures as call for yellow tones.

Vandyke-brown is a color in much demand for foregrounds, and also enters into the tints seen in trees; for the latter it mixes well with gamboge and indigo.

Sepia is another of the colors most used in foregrounds, and wherever deep, warm or cool, permanent brown tones are in request. Mixed with rose-madder and cobalt, it gives warm, cloudy, but not muddy, grays; with lake and indigo it produces the color which is sold as "Payne's gray," and which is useful for rocks, water in shadow and still-life subjects.

Brown-madder is a general utility color, which by being mixed with other colors becomes tender, strong, brilliant or subdued, according to the power of the supplementary color. Where warm shadows are seen on

buildings, shelving ground or any eminence, it is likely to be used and may be counted upon, in combination with yellows, as an excellent color for changing foliage, while in the lingering warmth of sunset reflections, its glow may often be traced.

Indigo does not enjoy the prestige of being a permanent color, but it is the landscape artist's *vade mecum* in many instances. It is useful in imparting the purplish gray shades which envelop the horizon when the daylight is leaving, and it is also permissible under certain conditions in foregrounds.

Naples-yellow often takes the place of all other yellows in producing the distinct but floating lights which are perceptible in extreme distances. It is also, by admixture with cobalt and rose-madder in varying proportions, according to the depth desired, appreciated for soft air-tones which are more like a luminous haze than anything else.

The artistic value of vermilion has been attested by many artists whose works live after them, but it must be judiciously used to make an agreeable impression. It is apt to precipitate unless applied quickly, and is most satisfactory when used where the effect sought permits of laying it on pure. It is a color which the student can only hope to learn the values and dangers of with time and study, but, for all this, it is essential to certain effects which no other color will yield.

Perhaps there is no color whose use is so belittled as Chinese-white. It is an excellent body color, and mixes with all other colors without impairing its free working qualities. It may be laid on in thin washes or in heavy touches, but beginners who make choice of thin board or paper should beware of resorting to it unnecessarily to fix or hold thin washes, because, thus used, it is apt to detract from the clearness and transparency which the artist is striving to attain.

Blue-black is a valuable color to use in breaking greens and deepening grays.

The amateur, having obtained whatever general knowledge is practicable on the subject of color (such knowledge, as has been previously stated, being facilitated by the practice acquired in copying some good sketches), may proceed to choose a subject from Nature, but should beware of undertaking too massive or complicated a sketch. It is best to aim at depicting one or two features perfectly or at least with a fair degree of naturalness in a single small sketch, and then after a few experiments endeavor to bring contiguous objects into proper relation in a larger sketch, than to attempt too much and become disheartened, because of failure to represent a multiplicity of objects properly. Perspective, form and color are distinct branches which must be studied separately and together.

The eye is too often caught by grand and impressive objects, before the mind has become trained to comprehend the method of suggesting their grandeur and impressiveness within the scale which they must occupy upon the board, and the result is defaced by the apparent exaggeration of the most prominent feature and the dwarfed appearance of others. To obviate such results, let the novice select for first efforts a subject not too markedly conspicuous, but possessing enough variety to make it interesting. A glimpse out of doors in any direction will reveal such studies in infinity. However simple the view may appear, the student must endeavor to represent it with fidelity and with reverence and love for the great teacher whose works are the inspiration of all true artists.

Supposing that the sketcher selects for representation a landscape with water in the foreground, mountains or mountainous elevations in the distance, their altitudes being broken and gradually reduced in the

middle distance, and the foreground nearly level. There will of course be some verdure, and the scene will hold infinite possibilities in air and cloud effects, but it is as simple a theme as can be suggested for adequate practice. Its clouds and mists, its play of light and shade will vary with the daily round of the sun, but the relative positions of the objects which compose the scene are unvarying. Consequently, they are among the first points for the student to determine and locate in the drawing. This may be done very faintly, and yet with sufficient permanency to serve as a guide for the untrained sketcher, by first marking the right lines which designate the principal objects. The horizontal line is easily located, and so also are the water-lines, but the fact that Nature delights in curves, and apparently abhors angles and straight lines, will soon dawn upon the student. The careful observer will notice how gracefully even in her grand and stupendous forms, she leads up to or recedes from absolutely horizontal or straight lines, and the smallest sketch will afford ample opportunity for studying her infinite variety.

In order to train the vision to locate correctly the positions in the sketch of the various features, the student, having determined the line of the horizon, may obtain a reliable idea of the relative positions of other horizontal objects, by holding the brush or pencil horizontally on a level with the eyes, and, closing one eye, focus the other upon the object whose location is to be determined; its position may thus be easily compared with the line of the horizon. This simple expedient will aid amateurs in establishing relative distances and elevations; and, by holding the brush or pencil perpendicularly in line with the most prominent perpendicular object, the relative positions of less prominent features may be accurately estimated.

In order to avoid jaggedness and what may be called a geometrical arrangement in natural scenery, observe closely by what gradations ascents from height to height are made. Note all projections, as they are of especial value in determining different distances, and make upon the paper whatever indications are essential to keeping these before the eyes. Rocks and depressions of sufficient importance to add a marked feature to the landscape must not be ignored. Too much study cannot be given at this stage. The eye should become well acquainted with the different features, and the sketcher thoroughly satisfied that the relative positions of the objects composing the view are correctly understood. Having assured herself of this by studying the outlines and comparing them with the original, the preliminary washes may be laid on and the deeper colors added.

At this stage of the work the amateur, if interested in the completion of the sketch, is apt to sacrifice a great deal to the desire to see it finished. Against the habit too much can scarcely be said. If the original intention was to paint a placid lake-scene, with the mists of early morning disappearing before the sun, the novice can scarcely hope to represent the soft, aerial effects essential, except by faithfully studying them, and until sufficient rapidity of execution is acquired to warrant her in hoping to transmit such views as they really are, she will do well to make her studies at times when the clouds and vapors are less transitional. The trained eye and practised hand alone can represent rapidly fleeting effects, and while the amateur must cultivate the ability to catch them as they pass, too much must not be attempted at once.

Another hint that the amateur will find worthy of consideration is this: Paint as the object appears to you; no matter what preconceived opinions you may have of it. This,

of course, presupposes that the sketch is being made within proper range of vision. It is really of no consequence that the herbage upon a distant hillside is green, if the play of light and shade and the distance at which it seems to be, combine to make the effect only broken shadows and indistinct outlines. It is an amateurish weakness to attempt to strengthen a sketch by perfecting details to such an extent that all idea of distance is lost. If the novice who realizes a weakness in this direction will resolutely set to work to cure herself by rigidly disciplining her perceptive faculties, she may take the following course of treatment with improvement. Let her choose a flat study of growing grass, seeking if she may, one that disappears in the horizon without having its level surface broken. She may begin by painting the grass beneath her feet its natural shade of green, and follow faithfully the color *as she sees* it toward the limits which bound her vision. Before advancing very far her predilection for absolutely green grass will have to give way to the effect of air, light and shade, or else she cannot be said to make a faithful sketch. The experience gained from a flat study of this nature cannot fail to cure her of the tendency to paint separately and in vivid green each blade of grass growing on elevated ground, presumably at a distance.

In selecting a site for sketching, the artist should of course endeavor to secure the happiest effects. Rugged, angular views may be picturesquely represented upon large canvases in conjunction with objects which afford harmonious surroundings or contrasts, but for small and medium-sized sketches, views which represent nature in softer moods and in such forms as win admiration through their power to soothe rather than overawe, are most satisfying, and they certainly are most advisable as studies for beginners. Upon another page



a landscape study in black and white is given, and accompanying it is a description of the method followed in painting the colored sketch from which it was engraved.

✻STUDY ✻ IN ✻ WATER ✻ COLORS. ✻

THE landscape from which this study was engraved was specially prepared for "Needle and Brush," and the treatment of the sketch is explained at considerable length for the benefit of amateurs in water-color painting, whom it is intended to aid.

The subject is a pleasing and fascinating one, and one also that permits of considerable beneficial practice. In preparing a palette for it the colors used were aureolin, cobalt, crimson-lake, yellow-ochre, brown-ochre, raw-sienna, burnt-sienna, light-red and Antwerp-blue. The sky was washed in with aureolin and cobalt, the sunset glow of the former tint fading imperceptibly into the azure hue of the cobalt, and a few light, floating clouds breaking the monotony. The clouds are lightly washed in with crimson-lake, and the further distance is painted with cobalt, aureolin and crimson-lake, while the stronger effects and less vaporous shades of the middle distance were brought out with yellow-ochre, crimson-lake and Antwerp-blue. For the foreground raw-sienna, burnt-sienna, brown-ochre, Antwerp-blue and crimson-lake were used, while for the broken ground, brown-ochre, light-red and Antwerp-blue were employed to produce the desired tints.

The water reflects the tints of the sky and the shadows of the trees and herbage bordering upon it, but there is no commingling of colors which might tend to produce a muddy or disturbed appearance. The surface is unbroken and clear, and beyond the bend in the middle distance there are visible between

the trees glimpses of it which are quite as effective as any feature in the landscape in suggesting the idea of distance and the feeling of openness which impart a sense of space and freedom to the view. There is no attempt at working up the details of the picture. The effect aimed at is brought out by positive touches, and in order to achieve a similar result the student should consider well the relative features of the landscape and then make every stroke of the brush serve a purpose in reproducing them in colors. A great deal more is suggested than is actually revealed, and this, it will be well to remember, is significant of every branch of artistic work.

One instinctively feels in looking at the sketch under consideration that deep, cool retreats may be gained by following the worn path and that further on, the purplish mists give place to clear, high outlooks, beyond which the view broadens into wide vistas, of which the scene before is but a glimpse.

To bring this feeling into a landscape the student must first comprehend that while the sketch must be kept within the limits laid out for it, it must not be treated as if the view it represents were, or could be, bounded by the size of the board.

Amateurs who desire to gain experience in water-color drawing will find this sketch a most desirable one for copying.

No better means of acquiring a reliable knowledge of the use of colors could be suggested than such a sketch affords. It may be copied many times, without exhausting its

possibilities as a study, or the artist's opportunities for helpful experiments; and by comparing the finished sketches with natural

effects the student will obtain helpful hints regarding their deficiencies, as well as hopeful inspirations for their improvement.



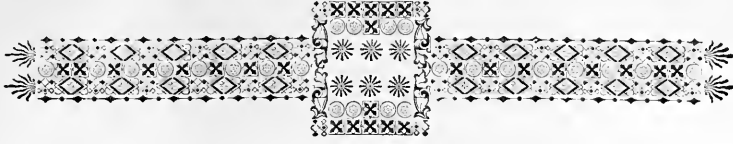
Modelling in Putty.

HANDSOME results are obtainable by the exercise of skill and care in this kind of work. First stamp the design on a plaque, panel or box-lid, whichever you may wish to decorate. Then if a flower design is used, stamp it the second time on white foolscap paper. Set the stamping by holding it before a moderate fire two or three minutes. Cut patterns of the leaves and petals of the flowers from the design stamped on the paper.

Add enough linseed oil to the putty to make it work perfectly smooth, and roll it well with a rolling-pin on a clean pine board. Cut the petals of flowers and the leaves with a sharp penknife, and arrange them to correspond with the petals and leaves on the panel or plaque. Press down lightly with the finger; then add the stems, cutting narrow strips of putty and rolling them into shape for the purpose. Make the veins with a darning needle. Set the design in a cool, airy place

until the putty hardens. The luster colors—gold and silver—are used for painting this kind of work. Pale drying-oil may be used to mix the luster, but only a little color should be prepared at one time. Paint the leaves and stems with gold, and the buds and blossoms with silver. The luster color known as "fire" is good for shading and for making stamens. Oak-leaves and acorns are very pretty in this kind of work. If desired, flowers may be painted in natural colors. A wild rose design makes a handsome panel in this kind of work. The black ebonized panels may be used as a foundation. Rose madder, white and scarlet-lake should be used for painting roses and tips of opening buds, and zinniber and chrome-green for the stems and leaves, retouching the stems with a little burnt-sienna and veining the leaves with the sienna. The latter color may be deepened or lightened, according to the leaf represented.





CHAPTER XXXVI.

LUSTER PAINTING.



HIS variety of decorative brush-work is especially effective upon curtains, portières, table-covers, etc., and a knowledge of it may be acquired by anybody who will devote to it a little time and study. It may be developed upon felt, satin, plush, thin silk, linen canvas and indeed upon almost any textile fabric. It is done with metallic powders mixed with a medium, which is either light or dark, according to the color of the powder used; bristle or sable brushes, Nos. 3, 5, 8 and 11, and the usual implements in the way of a palette, drawing board, etc. The palette should be one with little cup-like hollows in it, or if such a palette is not available small egg-cups, inverted so as to use their smaller portions for mixing the colors in, will answer the purpose very well. To this list of essentials may be added the dry colors used in tinting wax flowers, because, though luster painting may be done without them, they are indispensable to the production of some of its finest effects.

The dark medium used for mixing is simply

asphaltum varnish, and it may be used for all except the delicate and pale colors. For these a medium composed of spirits of turpentine and white balsam of fir, the proportion being about three parts balsam of fir to two parts spirits of turpentine. The novice need not, however, depend on her own ingenuity in compounding it, as both mediums, ready for use, may be procured, with all the other implements, at the shops of dealers in artists' materials. Other mediums are sometimes used with temporary success, but those mentioned possess the advantage over all others of not cracking. They are rapid dryers but have sufficient elasticity to hold the powders while they are drying. The bronze powders most in demand for luster painting are steel, silver, maroon, violet, mauve, brown, fire, lemon, orange, green in dark and light shades, and in a brilliant and also a faded or antique tint, gold in a pale, a greenish and a rich yellow hue; copper which is a pinkish hue, purple in deep and pale tints, pale blue, dark blue, flesh pink which is a medium tint and carmine. These are all labelled on their bottles so that no doubt as to the exact color purchased need exist. The dry colors which supplement them most effectively are green in

three shades known as dull, dark-dull and light-dull, silver, a dull Indian-red and dull-blue.

Exact rules for combining the metallic powders with the dry colors cannot be laid down, as in all varieties of painting the subject treated should suggest the colors used, but in luster painting the natural hues are rarely ever followed, though the artistic merits of the work are very much enhanced by suggesting them. Sometimes this can be done by

of green may be obtained by experimenting with the various dry powders and metallic paints. For bringing out the high lights in greens the green-gold metallic paint is effective. Any of the metallic paints is intensified by admixture with its corresponding dry color; and frequently shades which cannot be produced by any combination of metallic paints are easily achieved by substituting a dry color for one of the component parts.

What are known as metallic flitters are

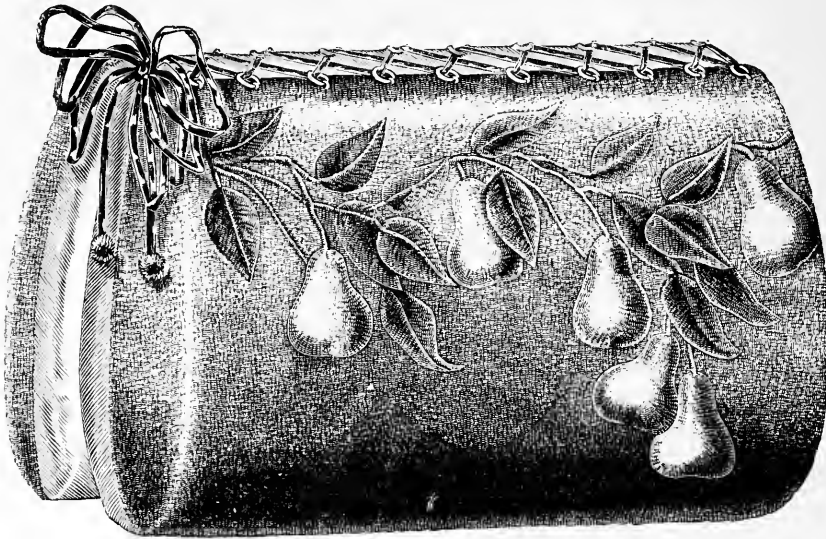


FIGURE NO. 1.—CHAIR CUSHION, ORNAMENTED WITH DESIGN IN LUSTER PAINTING.

combining the metallic powders according to their relation to the color sought, but more frequently it is attained by resorting to the dry colors. For instance, to obtain a deep blue metallic tint add dull blue dry color to the metallic blue. Various shades of red may be produced by experimenting with dull red dry powder and fire metallic powder. The dry color mixed with the medium may be applied alone where very heavy shadows are desired and afterward lightly dusted over with whatever metallic powder is used for the high lights and brilliant effects. Any shade

sometimes used to bring out striking iridescent effects, but their use in connection with luster painting on textile fabrics is scarce as commendable as on pottery painting. If desired they may be purchased in green, purple, gold, orange, silver, blue and red. They are much coarser than the metallic powders, and are dusted on or laid on with a fine brush, before the painting is dry.

In this chapter are illustrated three specimens of luster painting, one of them being a chair cushion in saddle-bag style.

This is illustrated at Figure No. 1, and is



FIGURE NO. 2.—DESIGN IN FULL SIZE
FOR LUSTER PAINTING.

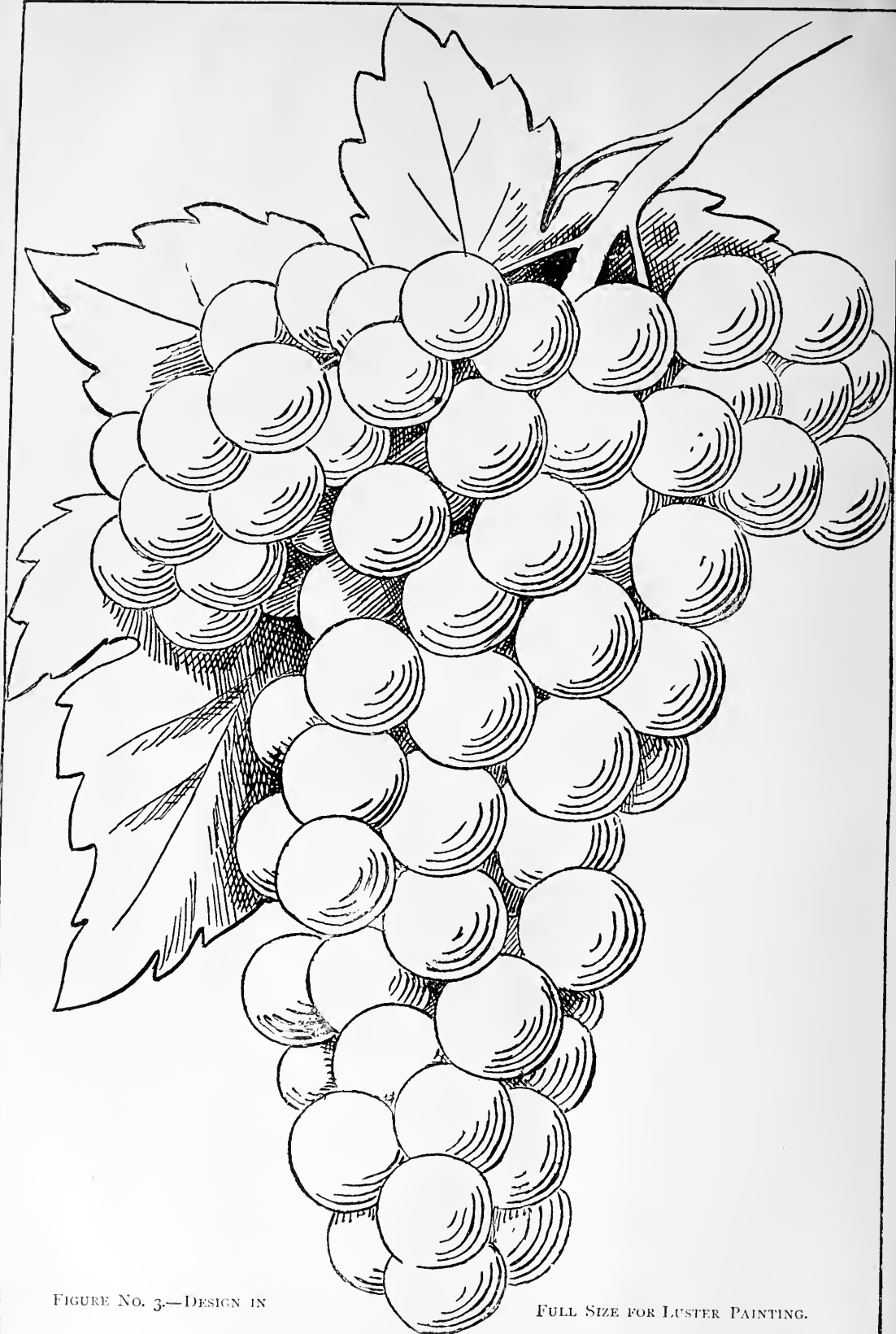


FIGURE No. 3.—DESIGN IN

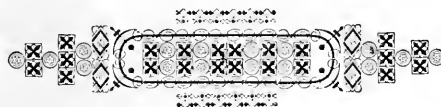
FULL SIZE FOR LUSTER PAINTING.

made of plush, in a rich golden-brown hue. The lining is of India silk and the two sections forming the cushion are laced together at their tops with ribbon matching the lighter tone of the lining. The ribbon lacings are run through rings covered with a crochet of brown cable-silk, and are bowed at one end of the cushion, their ends being tipped with small pompons. Upon the front section is painted a branch of pears and their foliage, the fruit being done in the greenish tones seen in the growing fruit with a tinge of red upon the high lights. For the leaves darker greenish tones were used, a yellowish tinge suggestive of their autumnal state being given to some of them. The size of the pears and leaves composing the design is given at Figure No. 2, and the method of painting is as follows. The pattern is first stamped or outlined upon the goods and the paints are laid on with a medium large brush, two or three being kept at hand, so as to avoid dipping from one color to another or having to clean too frequently. They are laid on thickly, but lightly, any prolonged effort to spread or drive them in being fatal to a good effect. Only a little paint is taken up on the brush when the more delicate parts are to be done, but in the design under consideration a free and rapid method is permissible. It is consequently an excellent selection for first efforts. It is a matter of choice whether the design be uniformly covered and the high lights and shadings subsequently touched on,

or painted from the margin with the paint gradually becoming thinner toward the shadows, so as to accentuate the latter by partially revealing the background. In conventionalized floral designs the latter method has been found very satisfactory, but for fruit and geometric designs the former is preferred by many, but in painting on velvet or plush the brush strokes should go with the nap—never against it.

At Figure No. 3, a design for a fine cluster of grapes is illustrated. It is an excellent study for luster painting, and may decorate a cushion of the style pictured, or any other article to which such a decoration is adapted. A curtain to a book-case might be handsomely decorated with similar clusters in the corner, and conventionalized grape-vines minus their foliage running down the sides and across the top and bottom.

Luster painting is often associated with flower painting in oils, and when white flowers are chosen as subjects the effect if artistically developed is admirable. A scarf of gobelin-blue plush, ornamented with annunciation lilies in a large conventionalized pattern, has the flowers painted in all white. Upon this body color silver in its white metallic form, and sparkling silver are laid on with the medium, and in the shadows the deeper tones are brought out by the skilful use of metallic steel powder. The work was done by an amateur, who experimented carefully to obtain the desired result.





CHAPTER XXXVII.

CRYSTALLIZATION PAINTING.



HIS variety of painting, though not an entire novelty, is more admired now than at any time in its history, because of the resemblance to illuminated or jewelled glass effects which may be developed in it. Two specimens of crystallization painting are included in this chapter. At Figure No. 1 a design mounted as a fire-screen is shown. The subject is a floral one, and includes a bird with outstretched wings, poised upon a branch. It is painted on glass, which should be clear and free from flaws of every kind. Before proceeding to paint upon it, the worker will do well to assure herself that it is absolutely clean, by polishing it with alcohol and chalk, and rubbing it with tissue paper or chamois. The design which is to be followed is then placed upon a table and the glass laid over it. With a fine brush dipped in bitumen, all the outlines are accurately traced upon the glass and the general effect of light and shade is indicated by free strokes. Strong lights and shadows may be thrown upon the portions directly in the foreground or first plane, but for those further removed the treatment may

be more uniform, though they should not by any means be thrown into a heavy shadow, unless such treatment is essential to the arrangement. Having given the subject the prominence upon the glass which the outlining and the laying in of the shadows produces, the unpainted portion of the glass is overlaid with a thick coat of bitumen, a coarse brush being used for the open, and a fine one for the interspaces. Extreme care is necessary in this stage of the work. The outlines should be kept distinct and the glass free from soils, as it is the side the painting is done on that will be enclosed, and no subsequent treatment can quite obliterate soils or finger marks.

In using the bitumen turpentine is mixed with it in greater or less quantities, according to the effect to be produced. It may be thinned with the liquid to the consistency required for the lightest washes, and it may be put on as nearly pure as its easy manipulation with the brush permits. Between these extremes its intermediate gradations are many, and they are regulated according to the depth and brilliancy of tone which the subject treated is to display. Having permitted the bitumen ample time to dry, the principal por-

tions of the design are painted in their natural colors. It is immaterial whether oil or water colors be used, provided either are of the best and are transparent. When a vivid effect is desired the colors are laid on quite thickly, and as nearly in their pure state as may be. The less conspicuous portions of the design, such as the stems and branches of the flowers, the beak and claws of the bird,

at a consistency that will give them a semi-subdued effect. When the natural colors are dry, such portions of the design as are to present a very brilliant effect are varnished with copal varnish, and the glass is backed with tinfoil or silver paper (the kind that is highly illuminated on one side and dark on the other), such as underlies pearl buttons upon the card, is the best. This paper should be



FIGURE NO. 1.—FIRE-SCREEN, ORNAMENTED WITH DESIGN IN CRYSTALLIZATION PAINTING.

are painted with opaque color, ochre, Naples yellow, vermilion and lead-white constituting a list from which the artist may select those ordinarily in demand for such subjects as are most admired for this style of painting. For the plumage of the bird very brilliant colors may be used, if the bitumen has been applied

crumpled in the hand and then drawn out almost smooth again, and a space of about one-fourth of an inch should intervene between it and the glass. To prevent the paper from impinging upon the glass, place triangular bits of pasteboard back of the corners and attach the paper to these, taking care

that it is adjusted in such a way that it will not strike the glass at any point. The glass is now ready for framing. The fire-screen illustrated is framed in a narrow moulding of brass, and the standard which supports it is of brass. The backing visible outside the paper may be wood, metal or a glass similar in size to the one painted upon. If the painting is to be mounted in the manner represented, glass is the most desirable selection,

lines of gold. The easel which supports it harmonizes with the frame.

A list of transparent colors containing those most in request for crystallization painting is as follows: aureolin, gamboge, Italian-pink, gall-stone, Indian-yellow; all the madders and crimson-lake; Prussian-blue, indigo and ultramarine; orange and burnt-sienna; brown-madder, Vandyke-brown and lamp-black.

Asphaltum or any good varnish of the



FIGURE NO. 2.—DESIGN IN CRYSTALLIZATION PAINTING.

while if it is to be hung upon the wall a wooden backing is adequate.

Figure No. 2 represents some variations in the treatment. The design was outlined with bitumen, and the lights and shadows washed in with diluted bitumen in the manner described, but the unpainted portion was painted a semi-translucent shade of white, in contrast with which the brilliant hues of the design present a very effective appearance. The frame of the picture is a narrow one, enamelled in white, slightly relieved by faint

grade used for oil painting may be employed for adding to the brilliancy of crystallization painting.

Some color mixtures which have been tested and found very successful for this style of work are as follows: for light green, Italian-pink and ultra-marine blue; for some shades of dark green, indigo is valuable; for others indigo and burnt-sienna may be mixed. Roses, which are particularly effective selections from the floral kingdom, may be painted in crimson-lake, rose-madder and brown-

madder, the most vivid colors being used for those that are to appear most conspicuous in the drawing. Colors that take a long time to dry may be mixed with Japanners' gold size and a little turpentine.

Water, correctly painted, has a very good effect in this variety of art. It should be shaded with long, straight, broken lines,

which should be quite dark in the front of the picture and gradually lightened toward the background. Mountainous or elevated distances may be represented with the aid of neutral tints mixed with a little white. For such subjects only a semi-transparent effect is desirable. Glass for painting on, cut to the requisite size, is easily obtained.

▷ ON THE TABLE. ◁

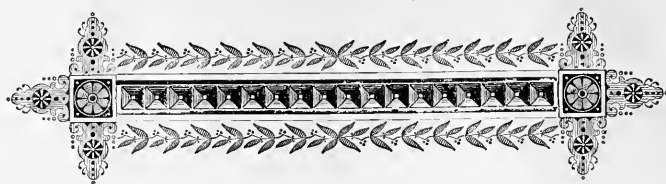
AN extremely pretty and quite durable table-runner, which is the name applied to the narrow, oblong mats spread over the center of the cover, may be made as follows: Take a strip of fine linen sateen about four feet long and from twelve to fourteen inches wide; work a design in Roman embroidery, using white flax thread for the button-hole stitching, and underlay the design with the strong white net which in weave resembles coarse Brussels net, and can be purchased at all fancy goods shops.

A pretty stand for the coffee or tea-pot consists of a flat tile. If you have a taste for china painting, you can decorate a few in blue, red, yellow or in any of the neutral or dull colors now admired for china decoration. To beginners in the study, a hint may be given, that considerable valuable experience

in grounding or tinting may be gained by making up a few color designs on tiles, and noting the effect after they are fired. For instance, a tile tinted in four shades of blue arranged in a geometric design or in two shades of blue, with coral and gray, would enable one who contemplated doing a set of plates in these tints to judge of their exact effect after being fired.

A pretty set of cups and saucers for chocolate is tinted in a warm but not deep chocolate color. The decoration consists of small branches of cocoa palms, two of which are bound together at each side of each piece with a golden ribbon, this being bowed in Pompadour fashion at the point of crossing, and arranged in a scroll between the palms. The latter are painted a dark brown with outlinings of gold.





CHAPTER XXXVIII.

PAINTING ON CHINA.



IF asked to mention the most important precaution for the novice in china painting we should reply absolute neatness in the care of palette, brushes and colors; and we are certain that as the beginner progressed in the art the full value of the advice would be understood and appreciated. Colors must be kept separate until the proper time for combining them upon the palette arrives, and this can only be accomplished by having separate receptacles for holding the turpentine used for cleaning brushes and that which is mixed with the paint, and by having at hand rags and alcohol for wiping brushes upon, and for cleaning the palette, etc. This chapter, while illustrated with designs which advanced artists will find adapted to their purpose, is written principally for the help it may be to those who must obtain their knowledge of the art of china painting principally from experience, and who desire to reduce as much as they may the tuition fees which this teacher usually requires. To those who have the courage and the patience to experiment carefully and per-

sistently success is sure to come, because while there are many perplexing details to master, they simplify rapidly if the beginner only takes pains to learn the cause of her failures. The bugbear of amateurs is the revolutionizing process which the firing is supposed to produce. There is no question but that many pieces of china emerge from the kiln defaced in ways that are past accounting for, but the statement sometimes made that the decorator can never tell beforehand what colors her design will appear in after its trial by fire, has no foundation in the experience of artists who work with the best colors and have their firing done by competent persons. Occasionally a doubtful color will emerge more doubtful than it went in, and then the artist is sure to wish she had subjected it to a practical test before deciding to use it in conjunction with other colors.

Even if the expense of an outfit is a problem which must be settled by limiting the outlay to the smallest practical sum, the would-be artist need not be discouraged, as several colors, brushes, oils, a palette knife and a glass palette may be procured for less than four dollars. Dealers in artists' materials

may usually be relied upon to fill an order according to the specifications given them, but if requested to send what *they* consider a necessary outfit will almost invariably advise one costing a sum far in excess of that mentioned. The cost of each item has not been specified in our estimate because it varies in different localities. In this instance we have given the aggregate in figures which would cover the

yellow and mixing yellow; the brown which is catalogued No. 4 or 17; pearl-gray No. 6 and ivory-black. Our expenditure of four dollars includes six camel's-hair brushes, two or three of which may be very fine, one flat black one and two medium sized ones. A bottle of what is technically called fat-oil is also provided for by this sum. The turpentine and alcohol are local commodities for which

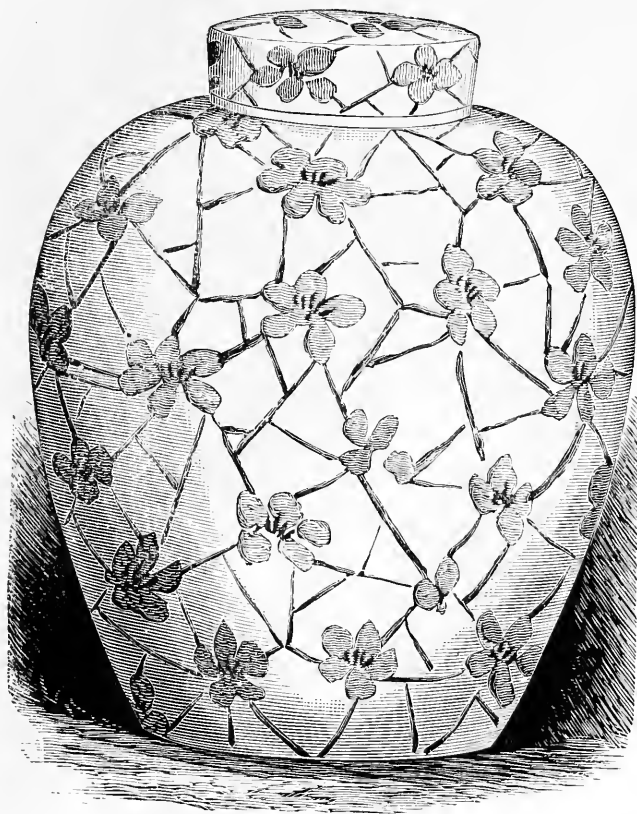


FIGURE NO 1.—ROSE JAR.

cost in New York and probably in most cities. It includes a dozen colors selected from the list of Delacroix colors, and these will be found sufficient for the requirements of the beginner. They are chrome water-green which is a grounding or tinting color; carnation No. 1 which is one of the most satisfactory and adaptive of the reds, deep red-brown; brown-green, emerald-green and dark-green No. 7; ivory-

no estimate has been made, and it is presumed that the decorator has at hand lead pencils, a pen-knife and a few cheap tiles. It is upon these latter the experiments in colors are to be made. Do not attempt the slightest thing in the way of a design until you have sent a tile covered with specimens of your twelve colors to the kiln and noted the effect of firing upon them. A medium sized brush

will carry all the color needed for experimenting, and of each color only a very little need be laid upon the palette. To smooth each little heap of color as you take it out, dip the palette knife in some turpentine, which you have previously poured into a cup (but do not take up any more of the liquid than adheres), and "grind" or rub the color to a perfectly smooth consistency. Before laying your knife down wipe it clean upon a rag; then dip your brush in turpentine, rub out all the moisture that will come out easily by pressing it gently against *another* rag; dip it in the color you have on your palette and lay this color in a little square upon your tile. Lay the color on so that it will be heavier at one side of the square than the other, and upon another tile having the same dimensions and marked off into twelve squares equal to those of your test tile make another square of the color you have used. To avoid the possibility of mistakes number the top of each tile 1 and the bottom 2. Now clean the brush thoroughly in a cup of turpentine (by no means dip it in the same cup as the knife was moistened in) and go through the same process with all the other colors, being careful not to have them overlap upon the tiles or become mixed upon the palette. When all the colors in your supply are represented by a square of each upon each tile send one tile to a firer and await, with as much patience as your zeal will permit, its return. When it comes back to you study carefully the changes in color which the process of firing has wrought by comparing it with your unfired tile, and keep both by you for future reference. The result cannot be said to be an *absolutely* reliable one, because some of the colors tested would, if fired separately by a person who thoroughly understood the process, be subjected to a greater or less degree of heat than the others, but the test is the most practical one that can be recom-

mended, and the colors on the fired tile usually show but little difference from those that have not been inside the kiln.

The beginner may now essay a simple design; one representing but few colors is best for the untrained decorator, and before attempting it the palette must be thoroughly clean, and the brushes freed from all traces of color. The fat-oil is incorporated with the colors in mixing *after* they have been ground with the palette knife, and it is invaluable, but it must be judiciously used, as must also the turpentine, which is an excellent dryer. The fat-oil should not be mixed with the paint as it lies on the palette because half a drop of it sometimes goes much further than the amateur's knowledge of it. Too much of it prevents the paint from drying and its superfluity is indicated by a permanent gloss upon the colors before they are fired. Colors which show a very high luster when dry should not be sent to the kiln as they never fire satisfactorily. A few drops of fat-oil upon the palette are enough to work with, and the brush may be dipped in it after it has been moistened in clean turpentine and dabbled upon a clean rag to rid it of the excess of moisture which it takes up. Having proceeded according to this method you may find that you have too much turpentine—this being indicated by difficulty in working the color, which, instead of remaining as you laid it with the brush, will run in streaks. If such is the case you may be assured that you have not quite comprehended the method and proceed to gain further knowledge by experimenting.

For some time (until you are prepared to admit that your experience has brought you practical knowledge), confine your efforts to conventional designs and simple flower-subjects, or to designs which embody your special forte in coloring or drawing. If you wish to save expense take your first ten or twelve les-

sons on small tiles ; you can procure them for a trifling sum, and you will feel less regret upon contemplating those which you pronounce failures than if they were vases or plates. Should they turn out satisfactory you have in them the material for a lovely window-box or *jardinière*. We will suppose that you are going to paint a cluster of yellow roses

place it in an oven for a few minutes, but do not begin to work upon it until it has become cool. Draw the outlines of your design and prepare your palette with the first colors, which may be pearl-gray and brown-green. Paint in the whole design with pearl-gray, laying on the darker color where you desire the heaviest shadows. Lay the gray on very thin

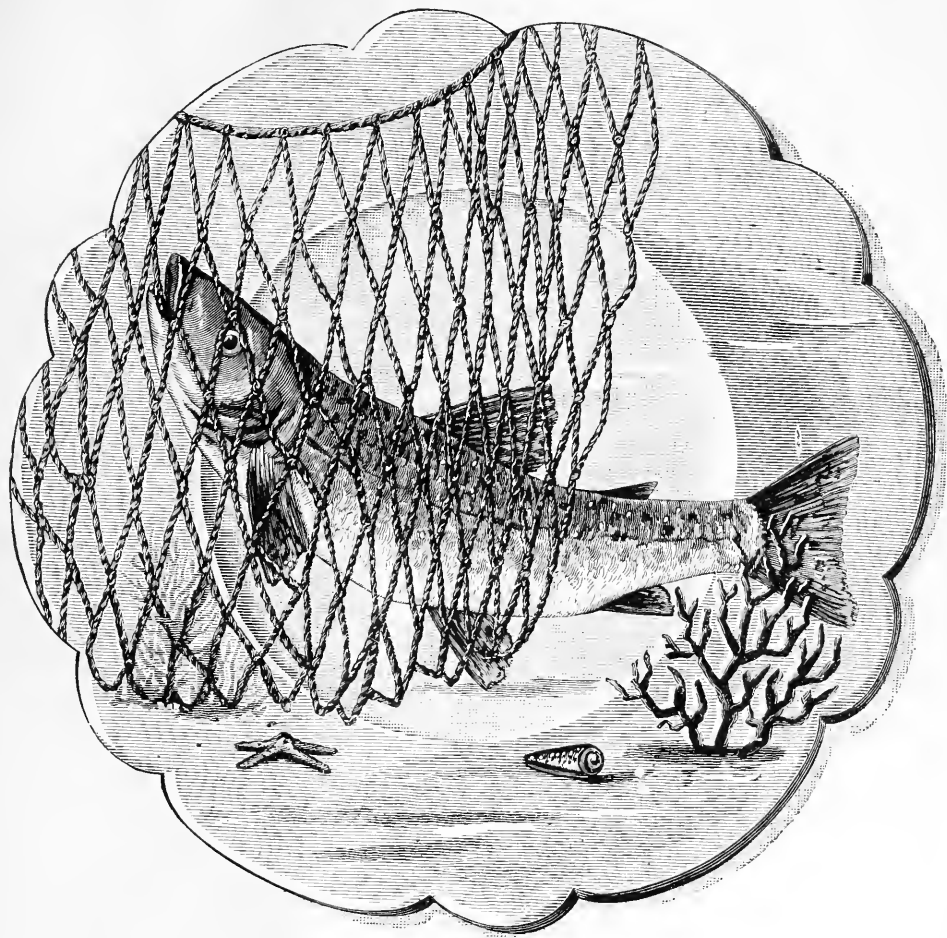
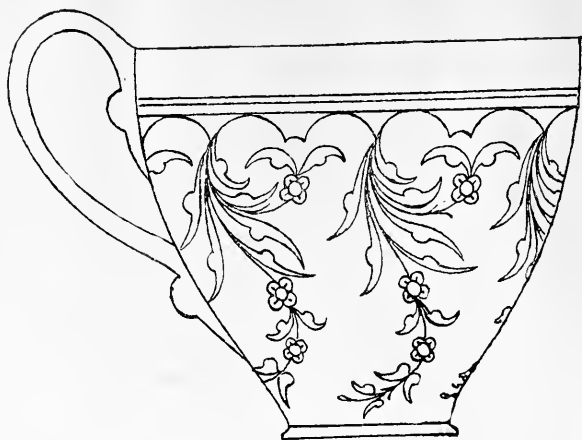


FIGURE NO. 2.—DECORATED PLATE.

and their foliage upon a tile, and you are in doubt about the colors. Well, first prepare the tile by washing it in alcohol, then rub two or three drops of turpentine upon it, wipe it as carefully as if it were a piece of a cut-glass table service, and, if the atmospheric conditions are such that it does not dry perfectly,

in medium shadows and treat your high lights as you would in water-color painting, working toward them and leaving the tint of the tile to show through where they are most pronounced. The piece is now ready for its first firing. When it comes back to you paint in the local color of the roses with mixing-yellow

and ivory-yellow, and strengthen the shadows yellow glow into the reflections. For the



FIGURES NOS. 3 AND 4.—DECORATED CUP AND SAUCER.

with brown-green and gray mixed, throwing a leaves mix emerald and dark green, using also

some of the brown-green. All these colors were included in the outfit suggested. There are others which might be used for this subject, but those recommended are good trial colors.

Perhaps somebody will tell you that your colors will gain in luster if mixed with flux. This is partly true, and as you progress you can safely experiment, though while engaged in acquiring your rudimentary color-knowledge you can dispense with it. Some colors emerge from the kiln with a glaze which requires no added luster, but others are improved by having mixed with them a little flux, which preparation is obtainable from dealers in artists' materials.

Of course the whole art of china-painting cannot be taught in any book, and many hints of value to beginners must be omitted from a chapter limited to the space which can be given it in a book of such varied scope as *NEEDLE AND BRUSH*; but the points elucidated, if carefully studied, will be found very helpful to beginners who are taking their first lessons without the aid of a competent teacher. The rose-jar pictured at Figure No. 1 is not beyond the ability of anybody who has made a test tile and desires to paint a conventional design. It may be painted in yellow, red, brown or blue upon a white or tinted ground with the broken lines in the same or a contrasting color. The Japanesque characteristics of the subject are quite in harmony with the use of gold either alone or in conjunction with some dull color, and the lines are not too intricate for a beginner.

At Figure No. 2 a plate, which, if properly executed, may be fittingly associated with very aristocratic bric-à-brac, is represented. The plaque or plate has a greenish-blue ground tint which is faintest at the lower part and gradually deepened toward the top, the effect being quite aqueous, as is in keeping

with the subject. The coral is in its natural hue, but the shell and star-fish are merely suggestive of grayish light and shade. The large fish is painted a light silvery yellow shading into brown upon the upper part of the body, and the head, fins and tail are darkened with brown. The darkest portions of the body are spotted with yellow and red, and the high lights are very silvery. The net is all gold and should not be too delicately indicated.

The cup and saucer illustrated at Figures Nos. 3 and 4 are of a fashionable style for after-dinner coffee. The ornamentation is in Pompadour-red picked out with gold, and the edges are bordered with bands of red outside narrower bands of gold. Most of the decoration is done in fine pen-strokes, the tiny conventionalized blossoms, however, requiring some brush work.

At Figure No. 5 is illustrated a superb design for decorating in the Royal Worcester style. The entire surface, excepting the handle, the open edges and the border of the medallion may be tinted in matt colors ground in turpentine and then blended with a little copal. The effect is richer when the excepted portions are plain gold. In this instance the decoration is developed in raised gold. The design is traced upon the pitcher, and the tint scraped off inside the lines. The paste, which is sold for raised gold work, is now applied so as to bring out the design of the bird and grasses in high and medium relief, the heads of grass which recede into the shadows being almost flat. The pitcher is now ready for firing, provided all the portions which are to be done in plain gold are uniformly covered. The retouching of such portions should not be left till after the first firing, which must always be done before the paste is ready to receive the raised gold. Both green, red and light gold may be used in such work, and when very fine traceries are

to be executed Cooley's gold will be found a free worker. The surface of the paste should be smooth when the gold is applied, and the

know this, it is well to send instructions to that effect.

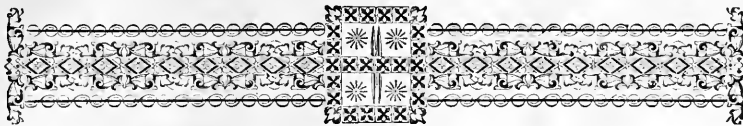
The gold will stand being highly burnished



FIGURE NO. 5.—PITCHER IN ROYAL WORCESTER STYLE.

second firing requires only a moderate heat. This is understood by experts, but if such a piece be sent for firing to a kiln where the person in charge cannot be relied upon to

after the second firing, but careful handling is advised, because too strong a heat may have rendered the paste brittle. Dexterity in such details results from a light but secure hold.



CHAPTER XXXIX.

SPATTER-WORK.



THIS class of decorative work is extremely effective, and is very easily done by any one who has the slightest taste for artistic effects. The articles needed are a piece of cardboard, the size the picture is to be, a moderately stiff brush—a tooth brush being recommended—and an ordinary comb, together with India ink, ink of sepia tints or other soft colors, which forms the spatters. Also fac-similes of the articles to be reproduced in the picture, which usually consist of foliage, tendrils, crosses, monograms, etc., etc. With these articles at hand the process may at once be begun.

The designs, if to be in flat effects, such as monograms, emblems, etc., are fastened to the cardboard with a small, finely pointed tack or needle-point, and only enough pressure is used to keep the design steadily in place, thus avoiding perforating or puncturing the cardboard conspicuously. After one has become more expert in the work it will be better to do away with the tacks and have the designs held in place by light weights, if their own weight is insufficient.

After the design is properly arranged the brush is dipped into the ink, which should be of moderately thin consistency, and drawn smoothly over the teeth of the comb, which forms a fine spray, or spatter, that is deposited upon the cardboard. This process may be continued to produce shaded and clouded effects according to the taste of the operator, and may be made with greatest depth of color either at the center and diminishing to the outer edge, (where it should be thin and indistinct to produce a vignette or halo appearance), or in the reverse manner, with the heaviest portion of the color about the margin of the picture, and gradually decreasing toward the center. When the design is removed the portion of the cardboard which has been covered during this work will be left clear and white. This portion may in turn be shaded in beveled and other effects by having other designs similar to, but narrower than, the first, or those which are wider, or perforated in different figures, placed over the design already outlined. Extreme care must, however, be exercised in placing the design on the board, that the edges may lie flat, to prevent any of the ink from spattering under

the design, as this would materially affect the outline.

Maple and ivy leaves, together with those deeply serrated, are extremely effective, and sprays of delicately colored foliage such as

variety of specimens from which to select the pictures to be made. Fine blossoms may also be used, and should be pressed in the same manner as the leaves, care being taken to separate the petals and portions of foliage

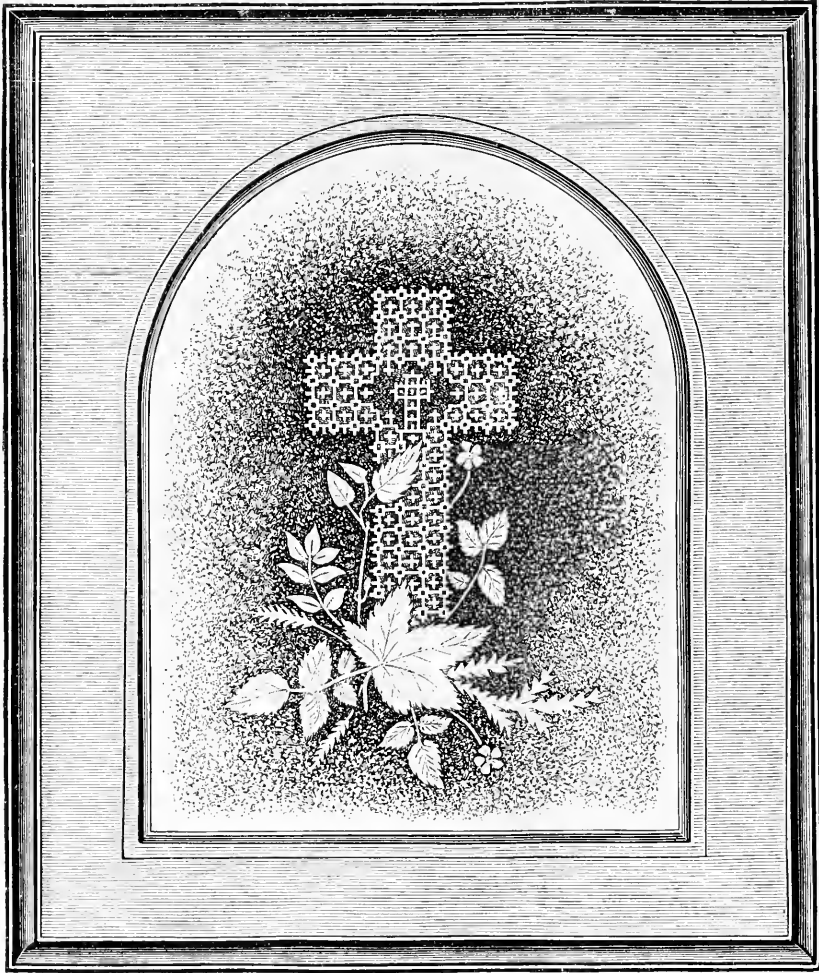


FIGURE NO. 1.—DESIGN IN SPATTER-WORK.

ferns, smilax, and fine grasses are light and airy in effect. By collecting these and pressing them carefully between sheets of newspapers or an old book, in which the paper is quite porous, one can have an unlimited

that may still be attached to the stem, so that the result may be as natural as possible. In pressing foliage and flowers of an especially sappy nature, it is better to change their location between the papers occasionally, to pre-

vent mold or mildew forming; but in so doing, careful handling is essential, as their mutilation would produce a very unnatural and imperfect appearance. In arranging these for the picture, which may be in designs to illustrate bouquets, wreaths, etc., the articles may be grouped upon the cardboard in any artistic fashion. For an ordinary bunch

obtained. One must take time in placing the leaves upon the cardboard and so arrange them that the removal of any will not affect the position of others, as the readjustment of any that might be displaced would be difficult. It is well to make the design with as few leaves as possible, giving distinctness to the outlines of those selected.

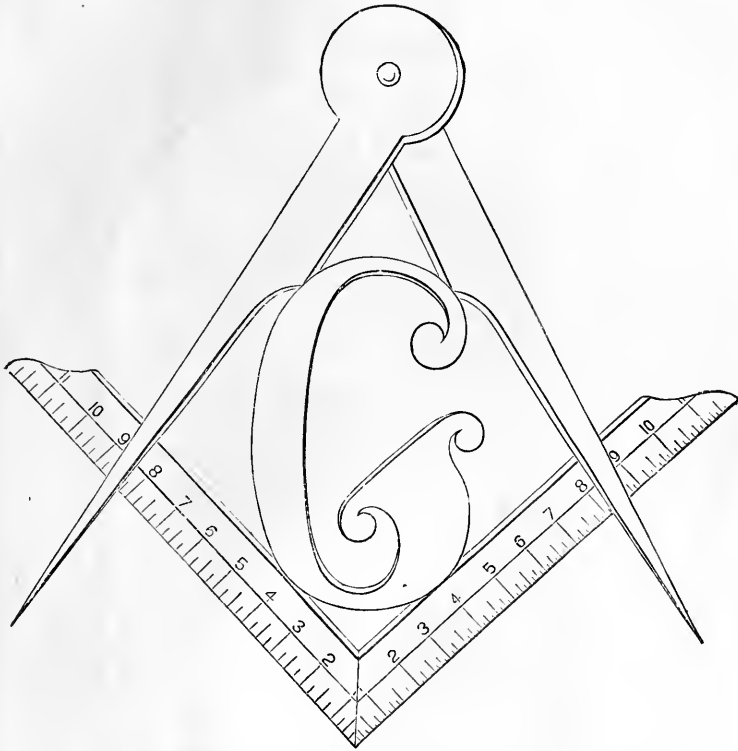


FIGURE NO. 2.—EMBLEMS FOR SPATTER-WORK.

or cluster the finer and more delicate specimens that are to be about the outlines may be placed first upon the cardboard, and the heavier or larger leaves laid over them. Then by beginning the process of spattering, and removing from time to time different leaves, first taking away those that are uppermost and leaving for the last those that are to be more delicately tinted, an effective result is

Among the many desirable subjects for this work, are the different shaped crosses, which may be cut in solid lines from heavy paper or Bristol-board, or in the more delicate and airy shapes produced by cutting them in different combination effects from either crossed or medium-sized perforated cardboard. Nearly all of our readers are acquainted with the method of producing pretty designs from this

perforated cardboard by the use of a sharply pointed pen-knife. A beautiful example of spatter-work, showing such a cross wreathed at its base with foliage is illustrated at Figure No. 1 in this chapter. The engraving gives a good idea of the shading and suggests a pretty frame for the piece.

Masonic emblems, which comprise the square and compass, the sun's rays, the letter G, the ark, lamb, broken column, open Bible, the 47th proposition of the first Book of Euclid, etc., can be used. At Figure No. 2 the outlines for the square, compass and letter G in combination are illustrated. They may be duplicated in pasteboard and reproduced in white or in a faint tint upon a darkly spat-

laid upon whatever piece of material is chosen for the work and the ink deposited upon the space left by the cut-out portion. If in white, the design is placed upon the cardboard or other foundation, and the spattering is done upon the margin, leaving the portion revealed by the removal of the design perfectly white. A good way of obtaining silhouettes is by placing the subject for the likeness between a strong light and the paper upon which the outline of the shadow is to be thrown. Then with a pencil or crayon draw the outline of the shadow. In reducing to any size desired, one must exercise great care in cutting the lines, so that the prominent features of the profile shall be as nearly like the original as

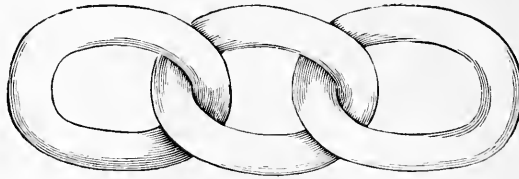


FIGURE NO. 3.—EMBLEM FOR SPATTER-WORK.

tered ground. Odd Fellow emblems, comprising the three links, altar with fire, clasped hands, etc., are also used. Information regarding the designs of any crafts may be easily obtained from the members of such societies, who are always willing to furnish information to their fair solicitors. The triple links constitute a simple and pretty design for practice work, the exact outlines being given at Figure No. 3 of this chapter.

Pleasing effects may also be produced by the introduction of silhouettes, which may embody a mirthful or serious sentiment, and be worked out in flat effects in black or white. If in black, the design of the silhouette is cut out of a large card or piece of paper, which is

possible. With a little practice this can be done with quite satisfactory results, which in many instances will resemble examples of the old-time silhouette art—the early method of preserving likenesses. Pretty effects are produced by introducing in connection with flower designs the photographs of children, who are often seen easily poised upon the lilycup, or playfully thrusting a little head from the heart of a rose. If the artist be somewhat skilled in the drawing of human faces, a soft and pleasing effect is produced by tracing from the photograph the outline of the picture, cutting this in stiff paper and spattering in the manner described. The necessity of extreme painstaking in the intro-

ducing of the face, is quite apparent. If it be but indifferently done the effect is far from agreeable. If one is fortunate enough to have profile likenesses, silhouettes can be formed simply by making tracings of them and shading as directed with the foliage and emblems.

The finished portion of the photograph can

be easily taken from the mounting by allowing it to soak in tepid water. Its immersion will not efface the photograph, and it must remain there sufficiently long to allow of its being removed without straining, or stretching the albumenized paper upon which it is printed.

Chips from Decorated China.

If the dainty ware *will* chip the best thing to do is to gather up the chips, examine them carefully and from them learn, if we can, how to prevent further chipping. To prevent chipping from over-firing, always send your wares to a reliable kiln; or if you do the firing yourself study and experiment until you understand the process. The "rose" heat is as high as the soft paste which is used for raised gold designs should be subjected to, and in burnishing these designs after the second firing light handling is necessary.

Quite as bad a defacement as a ragged or broken edge are the defacements and effacements of color which characterize carelessly done amateur work, but a great deal that seems to be the direct result of inattention to details, is often due to the decorator's haste to see the results of her work after its crucial test—firing. Ample time should be allowed for drying, and if there is any question or doubt regarding whether overlaid colors are dry, every piece should be subjected to a moderate degree of artificial heat before being exposed to the more intense heat of the kiln. No one should rely upon the attendants at the kiln to supply bits of colors that have become rubbed off in transit, as the defacement may be ren-

dered more marked by the use of a wrong variety of color.

An echo of the plaint of an aspiring novice in china decoration comes to our ears and tells us that far worse than any chipping which might occur was the condition of a beautiful plaque which went to the kiln in good condition but came back little better than a confused blotch of colors, so far as any ornamental attributes it might possess, was concerned. In painting it, an ambitious subject which the artist might perhaps have successfully carried out on canvas, was selected, and among the colors liberally used was yellow. This color she has since learned is the unyielding enemy of almost every other color except green. It vanquishes almost all the reds, halting only at capucine-red, but is nevertheless one of the most beautiful colors employed in china painting, as the novice learned afterward. She received through the failure of her plaque a valuable lesson, and it is emphasized here for the benefit of those who read as they run. Make use of no colors which you imagine depend on admixture with yellow for certain effects, and do not attempt elaborate designs until you have acquired proficiency in executing simple ones.

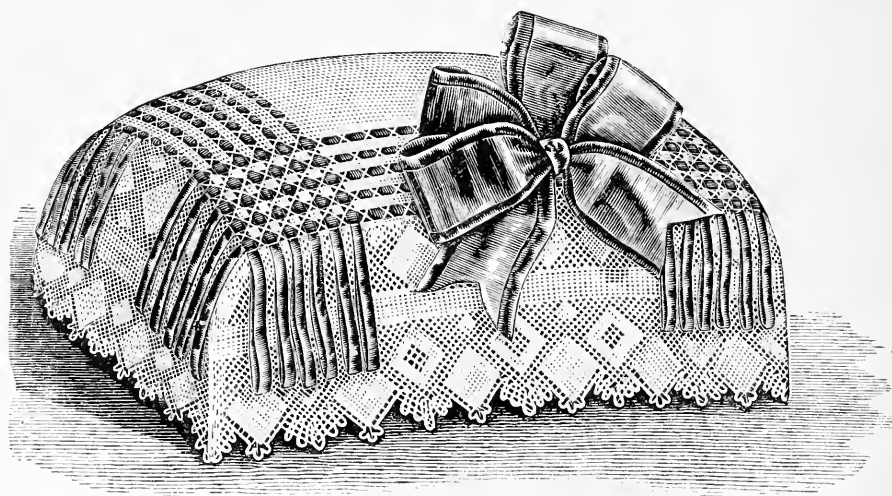




Scrim Cushion-Cover.



FOR cushions in every-day use upon the toilette-table and dressing-case, covers that can be taken off to permit of brushing off the dust that are a great many varieties of scrim, but that showing a uniform and rather loose weave is best adapted to this purpose. The narrow ribbons may be all of one shade or in two or



SCRIM CUSHION-COVER.

penetrates through them, and readjusted without loss of time, are the most practical, but they must be pretty as well or they will not win favor from fastidious women. This engraving illustrates an especially pretty cushion-cover of scrim, bordered with lace and decorated with ribbon. Along the sides and ends of the cover threads are pulled out to permit of running in the narrow ribbons in the manner represented, their ends being folded underneath to form loops. A large bow of wide ribbon is fastened near one corner. There

are more contrasting colors. Pink and blue give a dainty Pompadour effect, which is heightened if the cushion case be of either color. Orange and white, cresson and rose, and garnet and shrimp are also handsome combinations. A pin thrust through each corner will hold such a cover securely in place. A cover quite as effective as this is made of a square of lace insertion with several rows of lace beading about it. To the outer row of beading a border of lace edging is sewed, and in the beading narrow ribbons are run.

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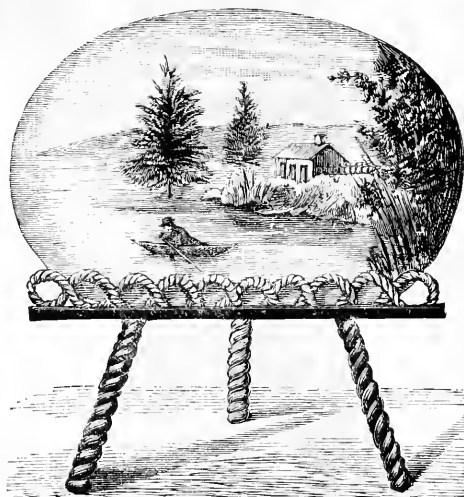
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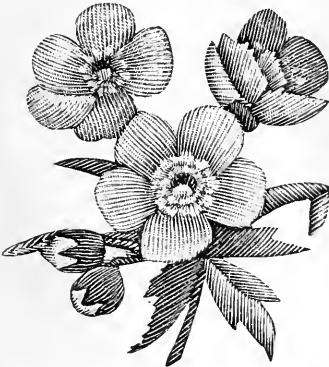
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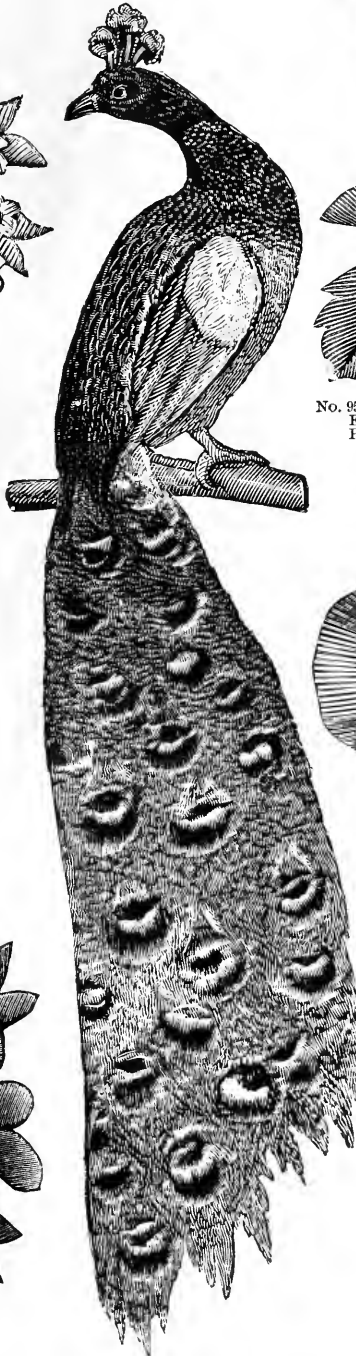
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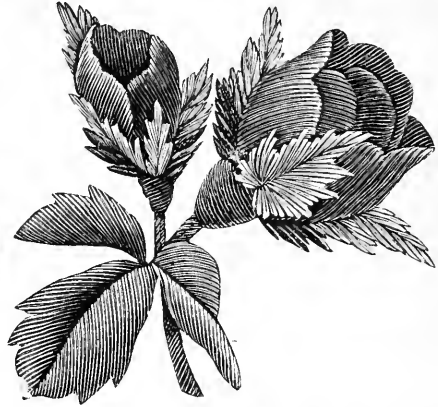
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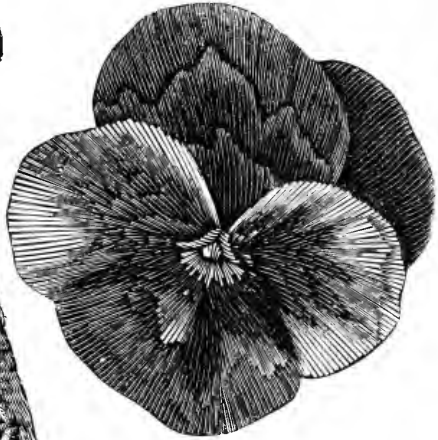
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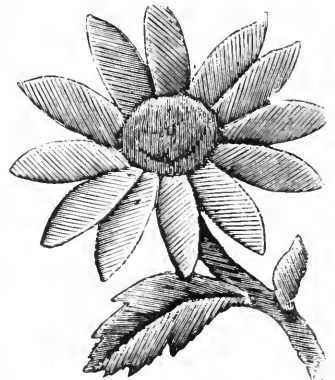
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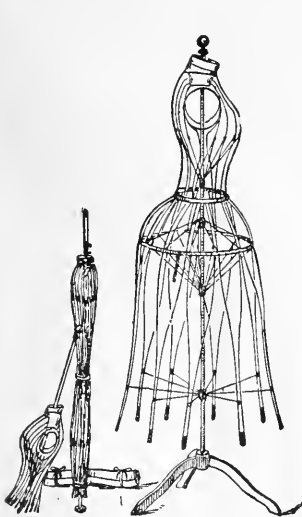
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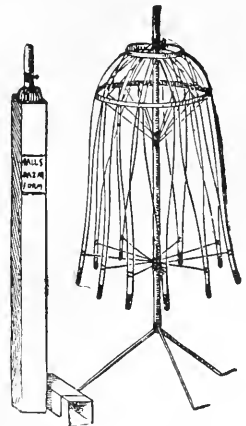
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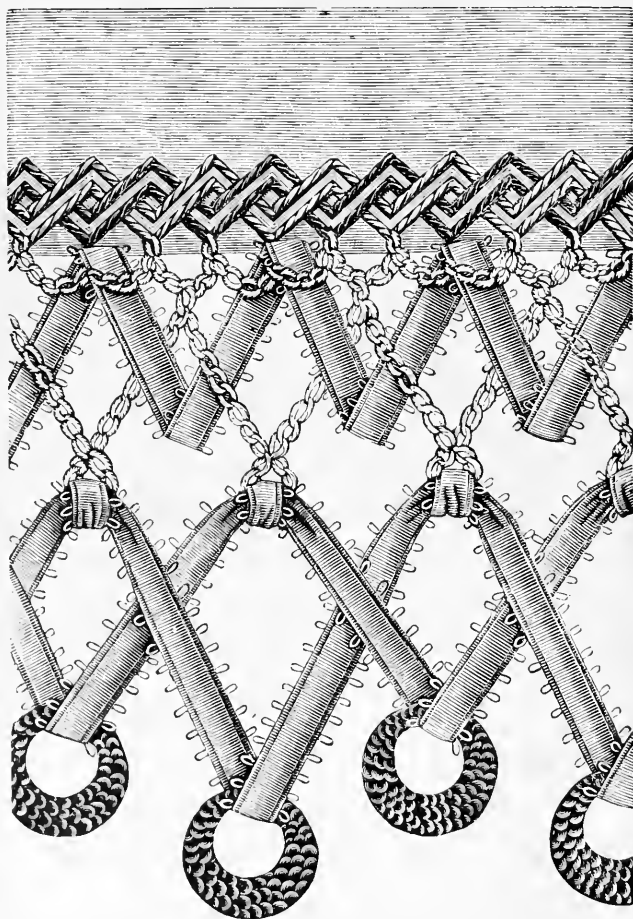
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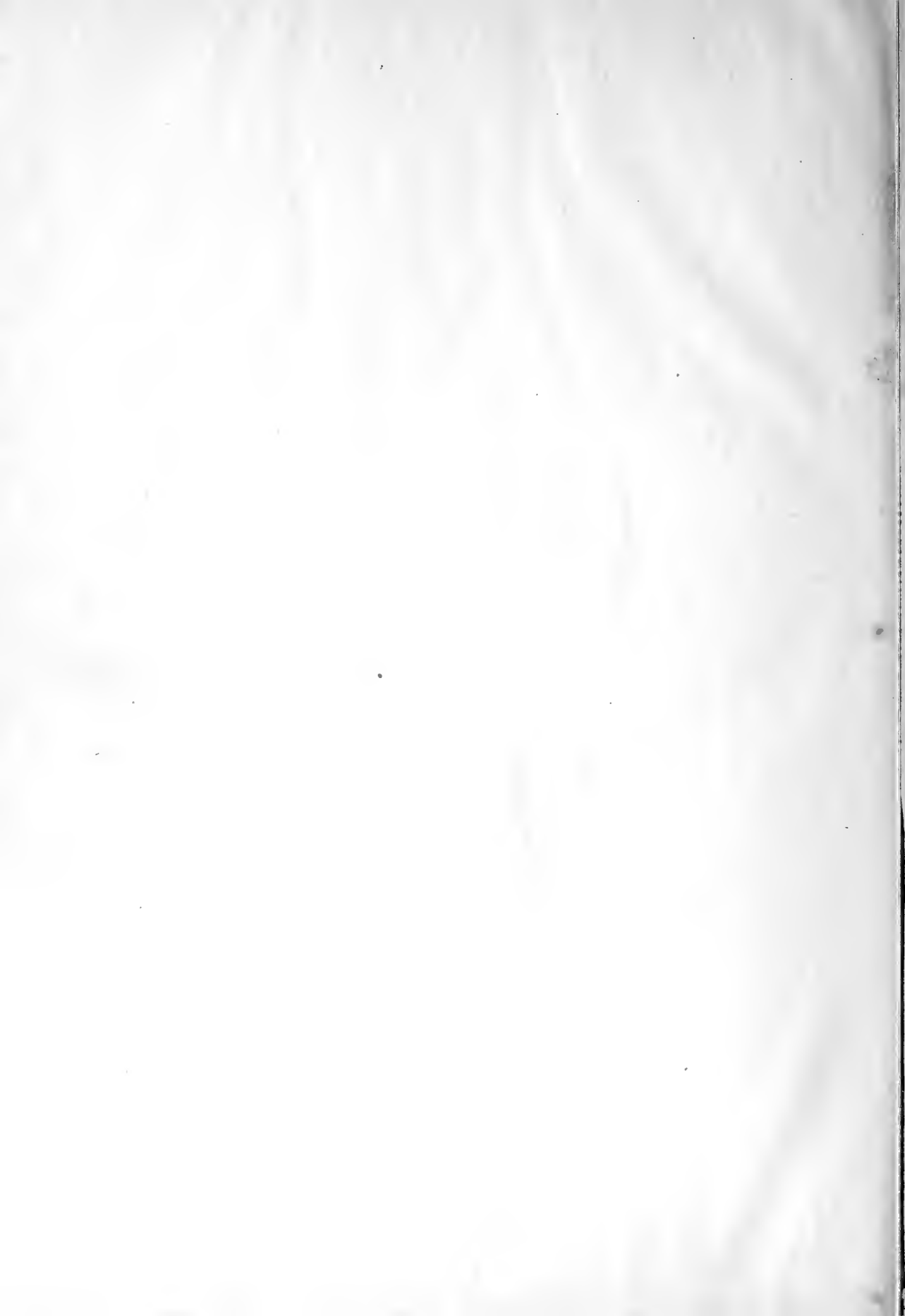
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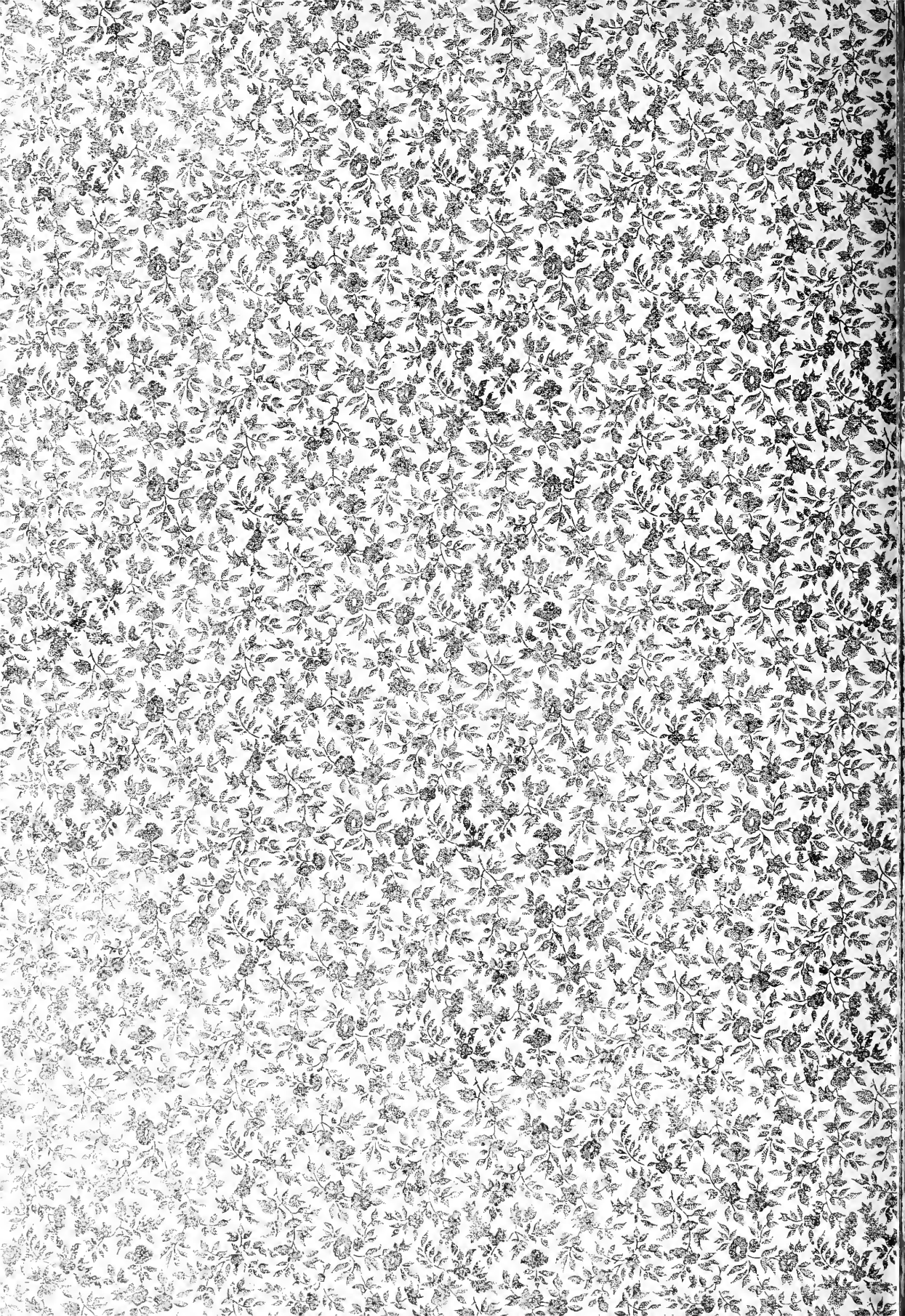
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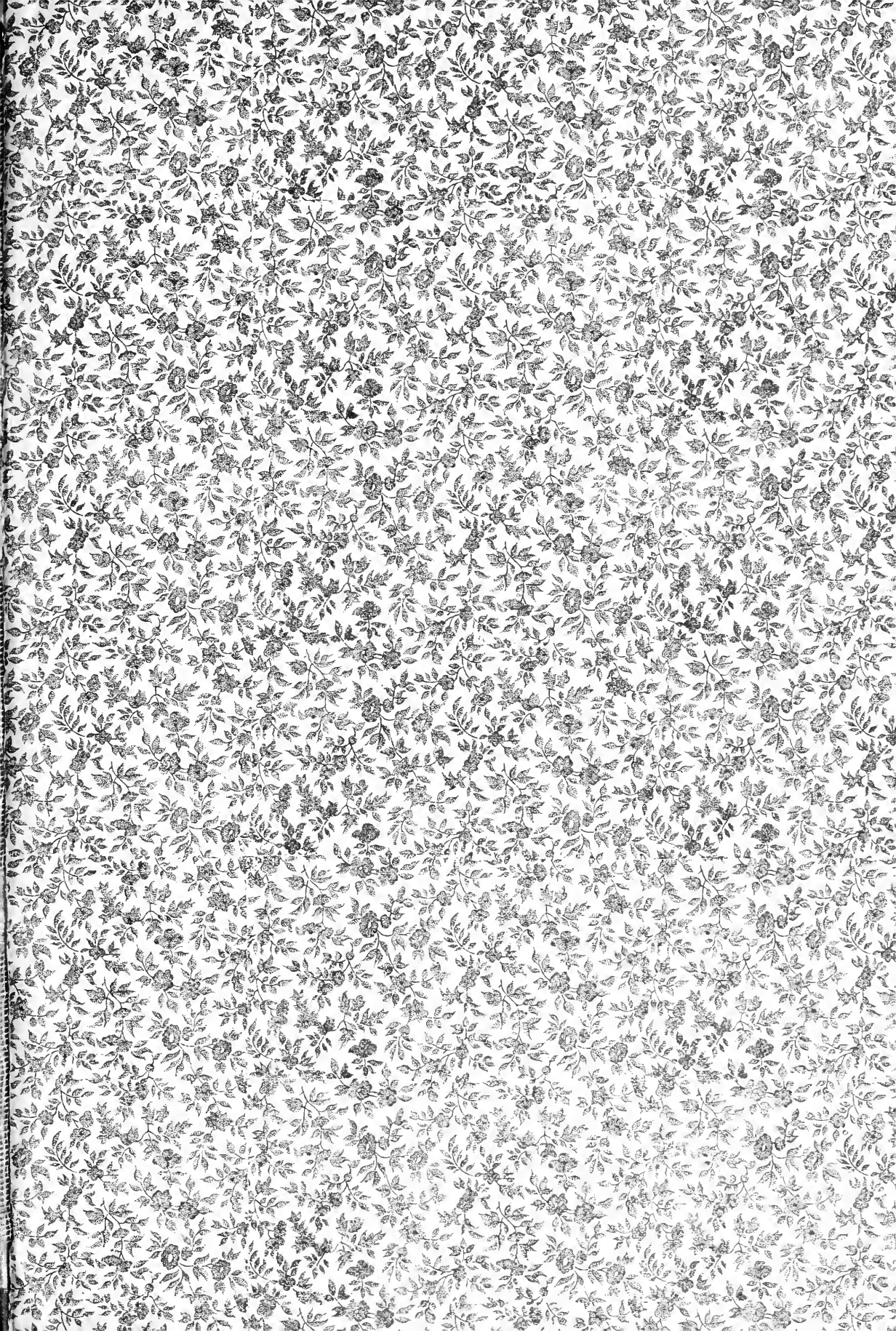
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